

New City scheme to go on view

PETER Palumbo's latest proposal for the City of London will go on public exhibition next week.

The mixed use schemes, designed by James Stirling, Michael Wilford & Associates, replace the rejected Mies van der Rohe tower and square. One incorporates the existing Mappin & Webb building on the site, in Poultry, the other is a completely new design.

The exhibition will take place in the Former Aldermen's Courtroom, Guildhall, London EC2, Tuesday June 3 to Friday June 6, 10am to 4pm daily.

All's well in the garden

LEITCHWORTH Garden City Corporation has been saved from abolition.

Under Section 262 of the Local Government Act, 1972, non-metropolitan areas cease to have effect at the end of this year unless re-enacted or exempted.

The exemption order being made for Leitchworth will allow the corporation to continue its statutory task of managing and developing the Garden City estate, which was established in 1963.

Tight budget for repairs

ONLY 36 out of 121 local housing authorities who applied have been granted increases in their housing investment programme to meet their obligations under the Housing Defects Act.

Local authorities are obliged to buy back any defective system built dwellings they have sold and which are listed under the Act. They also have to repair affected homes still in their ownership. Birmingham cash plea, page 4

Benson accepts part-time position at Strathclyde

GORDON Benson has formally accepted a part-time professorship at Strathclyde University school of architecture which he was offered in April.

He will be taking over the two days a week post in September, initially for one to three years. Peter Reed, holder of the

rotating headship, has been appointed a personal professor in the department and continues as head.

Explaining the wait for his decision, Benson said: "There were long negotiations because I could only accept the post on a part-time basis, due to the pressure of work."

"Strathclyde were very understanding, but it looks as if I've got an extremely busy time ahead of me."

Canadian honours

MICHAEL Manser and the president of the Commonwealth Association of Architects, John Wells-Thorne have been made honorary fellows of the Royal Architectural Institute of Canada.

Ed Zeidler, designer with his English partner Alf Roberts of the Canada Place project for Expo 86, was awarded the institute's gold medal.



Government says it again: we'll cut planning red tape

GOVERNMENT commitments to cutting planning red tape and improving the efficiency of the present planning system are reaffirmed in a new report aimed at encouraging businesses.

The Building business... not barriers, report has been issued by the Department of Employment and follows the recent publications *Burdens on business* and *The White Paper Lifting the burden*.

It comes up with a four-point plan aimed at streamlining the planning system:

- reducing the scope of control and doing away with the need for a planning application for certain types and smaller sizes of buildings;
- simplifying the planning

system to cut down demands on both developers and planning authorities;

- improving efficiency of the planning applications and appeals system; and
- adopting a positive approach to development.

These measures include modernising the Use Classes Order to allow a wider range of changes of use of buildings to take place without planning permission, and changing the General Development Order to enable permission to be granted for two or more alternative uses.

Farmers could be given help

to diversify their businesses by converting redundant agricultural buildings to other uses with minimum planning wrangles.

And environmental protection is to be reassessed for "rationalising and simplifying" existing regulations.

Building businesses... not barriers is available from HMSO Bookshops, price £6.50.

By Alan Thompson

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A Centre of the Institute is now established in Hong Kong, and late 1986 promises the opening of another Centre in Eire.

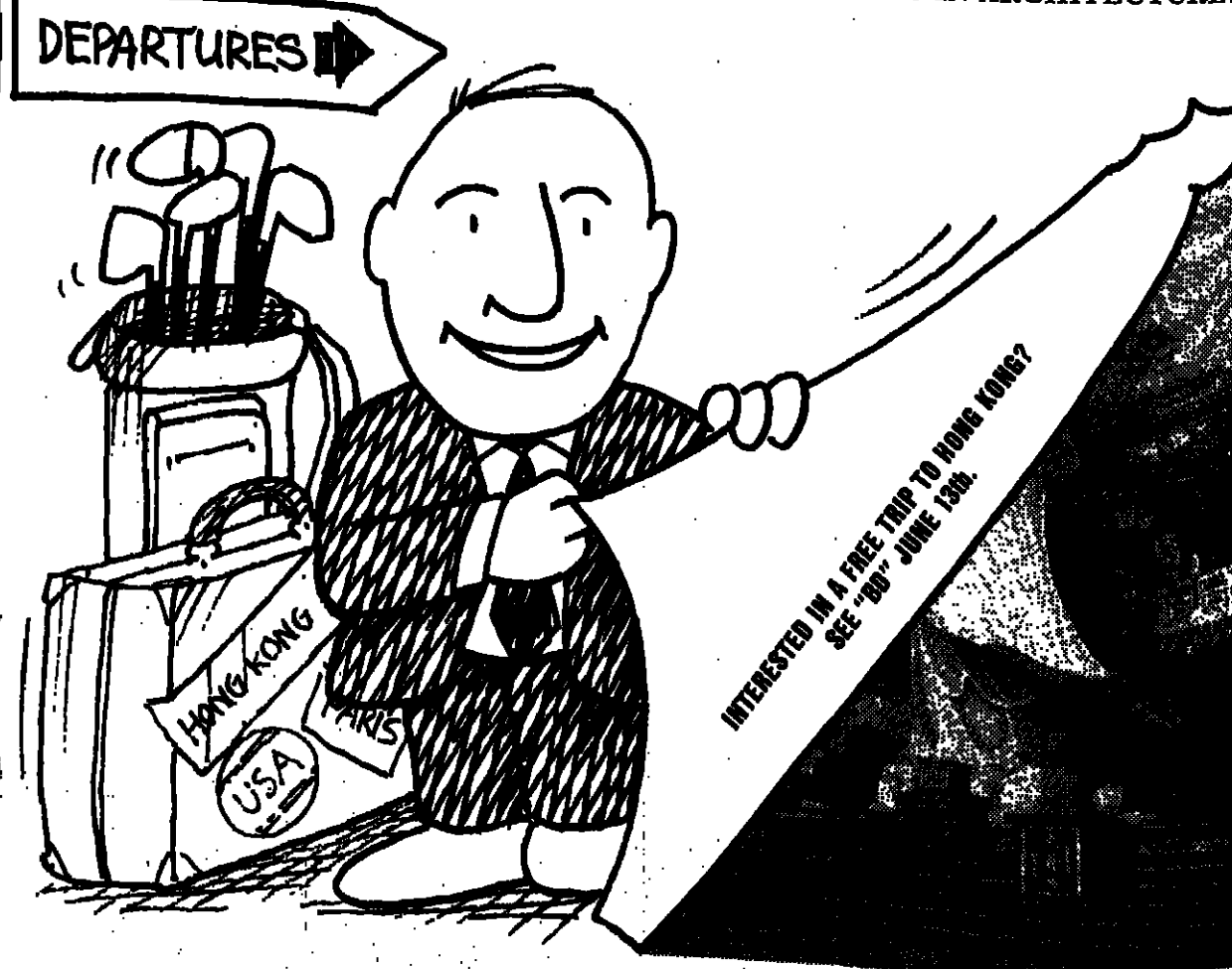
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THE TECHNICIAN WITH AMBITION BELONGS TO BIAT
THE INTERNATIONAL QUALIFYING BODY FOR TECHNICIANS IN ARCHITECTURE.



Building Design Partnership has drawn up a retail scheme for Speyhawk in Bury St Edmunds, Suffolk. The scheme, for the former former Cinema site previously owned by Legal & General Assurance, will include 12 shops and a cafe/restaurant on two storeys along a pedestrian walk.

The main entrance will be a feature in glass and timber. The 5,000sq m scheme goes before planners in July and Speyhawk hopes to finish in time for Christmas 1987.

A CAMBRIDGE architect who was made redundant in 1981, aged 55 has been named Britain's first Safety Officer of the Year.

In his second career as safety officer for Cambridgehire council works department, Paul Bird devised a series of competitions to make the department more safety conscious.

The Crown Paints/Royal Society for the Prevention of Accidents Safety Officer of the Year Award is awarded to the person who has made the most outstanding individual contribution in the field.

Three proposed schemes for London's Docklands could create more than 30,000 jobs, provide nearly 6 million sq ft of commercial and industrial space, and include hotels, exhibition space and sports facilities.

Details of the schemes, all for the Royal Dock area, were revealed by the development corporation as the public inquiry into the local plan for the area began.

The biggest proposal, put at £10 million, is from developer Stanhope for a site at the north side of Albert Dock.

It comprises 2.5 million sq ft of space in a science/commercial park, a marine centre and exhibition centre, 250 homes and retail units.

A scheme by Dutch developer VOM with Laing and sports promotion company Fox would comprise 1.3 million sq ft of offices, 400,000sq ft of hi-tech space, 250,000sq ft of residential, a trade mart and exhibition hall totalling nearly 1 million sq ft, a 500-bed hotel and 25,000-seat stadium.

The proposal is for the north side of Victoria Dock, and has an estimated value of £544 million.

Finally there is the £400 million plan by Heron International with Mowlem and architects Conran Roche for the south side of Victoria Dock.

It comprises 300,000sq ft of offices, 160,000sq ft of studio space, a 500-bed hotel, retail and leisure facilities, and a 415,000sq ft information technology centre.

But local action groups are anxious that the development corporation is discussing these proposals before the local plan is approved.

Docklands Forum and Newham Docklands Forum have asked DoE chief Nicholas Ridley to instruct the LDDC not to continue processing the plans until the results of the public inquiry are known.

Canary Wharf architects SOM are also working on a large project in the City, the Stanhope development over Liverpool Street Station.

A spokeswoman for the Docklands project denied there would be any conflict of interest for the American practice.

Benton Howard Wood Levin are also working on the Liverpool Street scheme.

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Rostrum

Salaried architects explored the Windy City. Ian Latham kept the log.

The Wright stuff



SAGS at the Farnsworth House enjoyed the hospitality of its owner, Peter Palumbo, represented in his absence by Adrian Gale (second left).

Thursday

Soggy Sags met at Adler & Sullivan's Auditorium Building (on which a youthful Wright had worked) to be guided on a tour of the central city by the Chicago Architecture Foundation.

Like Glasgow and Liverpool, it is the robust late 19th century urban blocks that stamp their authority on the city. But in Chicago's case these prototype towers put up after the devastating 1871 fire, represent a microcosm of architectural and constructional history, from William Le Baron Jenney and John Wellborn Root to Louis Sullivan and Daniel Burnham — from masonry and cast iron to steel frame and curtain walling.

Southside in the afternoon to be lifted by H H Richardson's remarkable Glessner House and Wright's seminal Robie House, and then depressed by the

souless air of Mies' Illinois Institute of Technology campus. Partly through lack of care and partly through the limitations of the minimalist aesthetic, the buildings have not lasted well. Only the later Crown Hall still commands a sober dignity.

Friday

When Mies was still in a pram in Aachen, Frank Lloyd Wright began building his first home at Oak Park, now a suburban suburb some 30 minutes west of the city centre. The district boasts a wealth of early prairie school houses, for the most part well cared for. Wright's home and studio, owned by a charitable foundation, is nearing the end of its 12-year, \$3 million programme of restoration and soon visitors will be rewarded with this rich and inventive work in pristine condition.

Saturday

If the city grid establishes the main criteria for the physical form of Chicago, it is two non-architectural features that give it its special character. The elevated railway network that straddles the streets on an ungainly steel trussed structure is in such poor condition that one fears for its future. The noisy trains are largely avoided by white residents of this automotive city, but their presence, especially around the Loop that encloses the south side financial centre, is an important asset.

Chicago's lakefront is said, like most other things here, to be the biggest in the world. With relics of the 1893 Columbian exhibition, the continuous park is under-used, and the abandonment of the 1992 World's Fair (masterplan by SOM) is a lost opportunity. There are hopes, however, that something will

still be done to re-establish the ring of urban parks, planned by Daniel Burnham but now in poorer areas with less political clout, and connect it with a coherent lakefront park.

Sunday

Tour leader Bob Giles orchestrated a dramatic finale for the week.

Peter Palumbo had kindly invited the group to visit the Farnsworth House at Plano, Illinois, probably Mies' finest. Palumbo's presence at the opening of the exhibition of Stirling's Mansion House scheme in London was Adrian Gale's good fortune; he was flown out to welcome us.

The house has been painstakingly restored and the garden is now well established. The plans of the late Lanning Rogers after the disappearance of other Mies buildings, the Farnsworth House is a magnificent tribute.

News

Teesside in bid for EEC funds

A DETAILED plan to transform Teesside from unemployment blackspot to revitalised urban centre will be used in bids to win development funding from the EEC.

Produced by consultants Graham Moss Associates, the study proposes work costing £18 million.

The EEC has already provided backing — for the study itself, which was commissioned by Langbaurgh and Middlesbrough borough councils and Cleveland County Council.

The proposals include extending the existing land reclamation programme, developing a "scientific park", an iron and steel museum, and improving transport and industrial infrastructure. Unemployment on Teesside is 25 per cent.

Over the budget

CRAWLEY council has finally plumped for a design and build team for a new multi-purpose arts centre, after rejecting five schemes by architects.

Renton Howard Wood Levin and New London Theatre architect Paul Tvrkovic were among architects to bid for the £3 million budget.

A contract is due to be signed next week with the Lieveland group for a £5.8 million, 800-seat auditorium. But some sources in the council believe it could end up costing £1 million more.

The scheme has been described by Tvrkovic as "a rather inferior small town arts centre".

Repair grants to be revised

HOUSING minister John Patten announced this week a plan to revise the ceiling for repair grants under the Housing Defects Act, increasing the maximum per house from £14,000 to £24,000.

But he wants to do away with a flat rate maximum, to reflect the different degrees of problem found with each house type. The lowest ceiling could be £12,000.

Dock scheme draws protests

PROTESTS about proposals for an office development in St Katharine's Dock have come from the Royal Fine Art Commission and the local South Quay Tenants Association.

Developers Taylor Woodrow have applied to the London Docklands Development Corporation for permission to build a tiered eight-storey office block of 8,550sq m designed by APT Partnership.

RFAC backs Farrell plan

THE Royal Fine Art Commission has added its backing to the calls for a public inquiry for plans to redevelop Wimbeldon town centre.

It has said it prefers the Terry Farrell-designed scheme for Greycoat to Speyhawk's BDP-designed proposal, which has been pushed ahead with council support. Greycoat has led the lobbying asking for a public inquiry.

News

Change of heart on depot proposal

KENTISH Homes is to sell the Royal Ordnance Depot site at Medon, after having its architect Campbell Zogolovitch Wilkinson Gough obtain planning permission for a major development.

The 10ha Northants site contains many listed Georgian buildings, which made it a difficult proposition for the Kentish Homes Agency to sell in 1984. It is understood that as much as £250,000 was paid for the site. Now, with some adjoining plots, Kentish Homes is understood to be asking £1.25 million.

CZWG's scheme for conversion and new-build would have produced 35 houses, 13,000sq m offices, a 2,700sq m exhibition centre and 13,000sq m of industrial space. This has been developed to a point where "we were ready to start laying bricks", said a Kentish Homes spokesman.

But the decision to sell was taken to free funds and management for a major development planned in London.

One disappointed bidder at the original sale, Robert Copeland, promoter of an ambitious international sports centre scheme, attacked the proposed sale. He said Kentish Homes "should not be allowed the considerable profit which belongs to the taxpayer".

Kentish Homes claims it has spent considerable resources on developing the CZWG scheme, and would "naturally expect some profit".

Spitalfields deal is more bad news for Canary Wharf

By Amanda Bailliou

REDEVELOPMENT plans for Spitalfields Market in London's East End are posing an increasing challenge to the giant Canary Wharf scheme in Docklands — but need legislation if they are to succeed.

A Wall Street investment bank and potential Canary Wharf tenant, Salomon Brothers, has entered into a conditional agreement with LET to lease 45,000sq m of offices at Spitalfields, it has been revealed.

Peter Beckwith, managing director of LET, says that other big financial institutions are keen for a chance to take the space in the Fitzroy Robinson designed scheme.

Meanwhile, another potential Canary Wharf tenant appears to be out of the running.

American bank Morgan Guaranty is instead to develop a site south of Fleet Street following a £90 million property purchase.

A design team is yet to be appointed.

If LET is to be successful in competing for tenants with proposed developments in Docklands, it must secure an Act of Parliament by November for the market's relocation in Waltham Forest so that building can start in November 1987 for completion in 1990.

The newly formed Spitalfields

Development — a consortium of LET and Balfour Beatty — needs to persuade Tower Hamlets council that their 100,000sq m-plus scheme will bring more than just financial benefits to the borough.

Tower Hamlets stands to reap more than £12 million per annum for the site's increase in rateable value, say the developers, but proposals also provide for "environmental improvements" including a trust that could be used for

rehabilitation of derelict housing stock.

Spitalfields Development Group says that "no buildings of architectural merit will be affected and as presently envisaged the gabled commercial market buildings will remain in place".

It also says that the scheme would be sensitive to the surrounding townscape and respect and enhance Hawksmoor's Christ Church.

Tower Hamlets told BD that it is to hold "an extensive public consultation exercise" to gauge local reaction to the redevelopment plans.

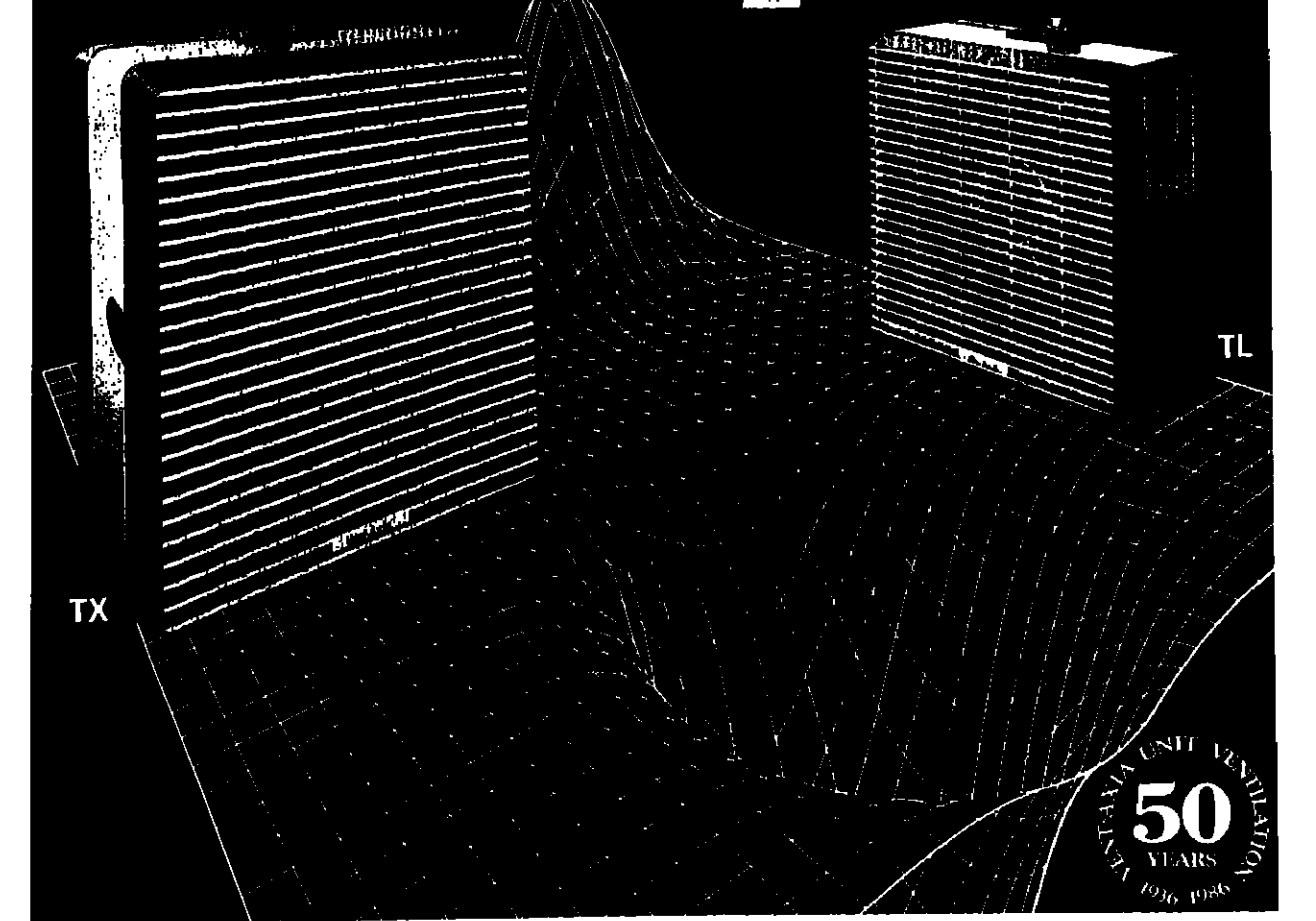


Manchester centre award

Michael Hyde (left), president of the Manchester Society of Architects, presents an award to Jack Bogle, senior partner of Essex Goodman & Suggitt, for the practice's work on the conversion of the former Central Station to the Greater Manchester Exhibition Centre (G-Mex). The presentation was made on the opening morning of the Building North West exhibition in the centre, at a breakfast meeting attended by more than 100 members of the society. The exhibition was opened by DoE minister Lord Elton.

The winners of the 1986 Building Centre Lego Competition are Browne Smith Barker & Partners of Newcastle. This year's competition was on the theme of the circus and the winners' blue sea-lion was each of the four team members a Harrods hamper. Second in the event, held at the Building North West exhibition, was a team from Stephenson & Mills from Manchester.

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Tuesday

EXHAUSTED and jet-lagged, some 50 Sags woke to a dull Chicago dawn, but over the next days they warmed to the city, and the weather reciprocated with temperatures reaching 90 degrees.

Groups visited the offices of Skidmore, Owings & Merrill and Helmut Jahn — opposites in every respect bar size. The 400-strong SOM flagship was impressive, not least for the computer banks, but the results — mostly pre-cast Beaux Arts Classicism — are a timid backlash of a confused profession. Murphy Jahn suffer no such lack of confidence. They spurn computers and produce a slick, grandiose, flashy architecture that refines the skin aesthetic and is spreading rapidly across the city.

The impressive Mies centennial exhibition occupies the three floors of the Museum of Contemporary Art and comes from Arthur Drexler's MOMA in New York. Happily it is attracting large numbers of non-architects. "He sounds like a Dutchman", shrieked a loud yuppie, "but", pointing to a photo of the reconstructed Barcelona pavilion, "I could sure handle that". Modern architecture is still popular in Chicago.

Wednesday

Were it not for the farsightedness of S C Johnson, Racine in Wisconsin would be overlooked by the world. Wright's administration building for Johnson Wax is a complex and sophisticated work that requires a visit to fully appreciate. The company is justifiably proud of its building, which still functions effectively.

The quasi-religious fervour that surrounds Wright is a curious phenomenon — don't mention that he's dead, we were warned. Nowhere was it more apparent than at Taliesin I at Spring Green, Wisconsin. The site is uplifting and saddening — first for the spectacular architectural response to the rural setting and the second for the decayed condition of the hilltop residence.

"New Designs for Old", sponsored by the Helen Hamlyn Foundation and the Conran Foundation, is at the Bollerhouse until July 3. Fiona Gorman went along.

Young at heart



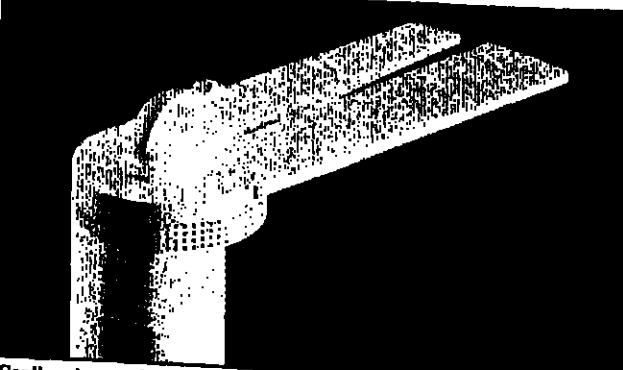
Kenneth Grange's safety shower.

THE collection of household and garden garments, gaudets and furnishings on show at the Bollerhouse provides an intriguing combination of hi- and low-tech for the old and disabled.

The Helen Hamlyn Foundation invited designers from several countries to come up with products to improve the quality of life for the increasing elderly population. More than a fifth of this country's population is over 60, but their needs are largely unmet, or met by products which segregate them from younger or more able people with unappealing designs.

While some exhibits seemed little more than revamped Supporto chairs, others solved problems few would recognise. Sebastian Conran's key turner gives sufferers of arthritis an attractive rigid pouch to hold five keys and the lever to turn them more easily.

Robin Day has redesigned the Richards Screen to produce a lightweight plywood reflective screen which recycles heat and produces a warm zone within a room. Kenneth Grange of Pentagram has come up with a safe and reassuring shower to replace the hazards of a conventional bath, but while this and many other prototype products seemed ingenious solutions to day-to-day problems, many appeared in a style which would blend in more easily with a yuppie homestead than a granny-flat. Although the desire to integrate the needs of the elderly with their younger relations is laudable, I cannot help thinking that, aesthetically, many items will miss the mark.



Cordless iron and inductive ironing-board from Frog Design of Germany reduces the risk of burns.



This Vertical grip knife from Swedish firm the Ergonomi Design Gruppen.



The Independent Living Kitchen from Roland Gibbard of YRM Interiors.

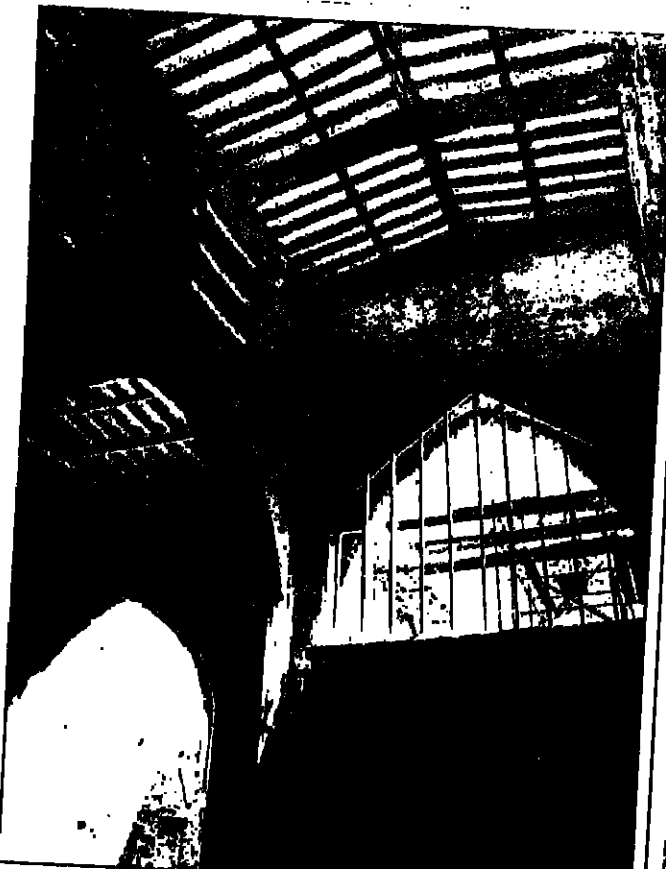
Church seeks saviour

St Mary's Church, Gateshead's only Grade I listed building, has been reported for demolition by the Northern Heritage Trust.

As church-going declined and the residents retreated from the polluted river, this parish church, which has marked the Tyne crossing for six centuries, was declared redundant. Vandals took over and two fires have destroyed the roof and the interior of the 14th century tower.

To the Church Commissioners the gutted shell was nothing but a liability, but the trust could see a future for the impressive architectural space that it encloses. The trust would prefer a community use, perhaps an auditorium. Failing that, it could become a cinema, or with one intermediate floor in the nave and two in the tower, it would offer 200sq m of office space.

Phase 1 of the repair programme, the reconstruction of the roof, has been unexpectedly successful. The charred medieval timbers, scraped and laced on fine glass, are still large enough in section to support the new sheet steel roof and a softwood ceiling, stained dull gold.



Interior showing the reconstructed medieval oak roof of the nave and a new oak roof over the north transept.

Westminster planners say yes to Koch gallery plan

CONTROVERSIAL plans to convert the listed St John's Lodge in Hyde Park into a £100 million art gallery have been given the green light by Westminster planners.

The city council has agreed in principle to the work planned for American multi-millionaire businessman Frederick Koch—who but there are reservations. Koch's architects, Charles

Young in America and Michael Manser in Britain, have been asked to submit full details of their proposals for scrutiny by the council.

This should appease Koch, who had threatened to pull out of the scheme and take his collection elsewhere, probably out of the country, unless he was given the go-ahead by July 1. Original plans to alter the building were attacked by the Victorian Society, Royal Fine Arts Commission, Georgian Group and English Heritage as

Extra cash help for Newham falls short

NEWHAM council in east London is to receive more than £1 million extra from the DoT towards restoring three run-down estates.

But the handout, under the Urban Housing Renewal Unit's programme, falls far short of the policies outlined in the new central Newham draft plan that has just been published by the council.

The cash is intended for work on the Rathbone Estate and on James Sinclair Point and Denison Point. Besides environmental improvements, better security and management are priorities.

But Newham council has stressed in its plan that housing provided by the point blocks is not what the area needs. It has a policy of refusing to house families in such blocks, and wants the cash for more low-rise homes. The draft plan sets a three-storey height limit on any plans for new housing, with a two-storey limit for family housing.

The council has 27 tower blocks, and wants some demolition to free up land for more low-rise housing.

Environment minister Sir George Young has also announced a £1.9 million urban housing renewal unit scheme for Blackburn, to refurbish the rundown, traditionally built Green Lane estate.

A local management and a community refurbishment scheme will be involved. And a £300,000 UHRU scheme has been given the go-ahead in Mansfield.

Bradman thwarted

GODFREY Bradman, multi-millionaire head of the development group Rosehaugh, has had an application to demolish his 22-room mansion in Hampstead Garden Suburb turned down by Barnet council.

Bradman had planned to replace the mansion with a larger one.

Local objectors to the scheme hired Sir Basil Spence as planning consultant.

While officers were in favour of Bradman's scheme, councillors agreed that it should be resubmitted after further consultation with Bradman's architects, William Bertram & Tel. of Bath.

Newt power

EPHING Forest council has had to redesign a £5 million office complex after great created news were found living in a pond which was to have been filled in for a car park. Now the news "will live in peace", said a council spokesman.



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Training to beat cowboys

NATIONAL standards of training and qualification for building apprentices could be established as the result of the revolutionary introduction of a practical test by the Construction Industry Training Board.

Until now building craft apprentices only served a period of time, with no measure of their skills required for them to become craftsmen.

The CITB has introduced the tests to ensure all craftsmen across the country do achieve speed standards.

"At a time when some 42,000 complaints a year are made against builders, this could help to eliminate the cowboy building worker and reduce the number of such people operating in the black economy," said the CITB.

Worldwide database

ARCHITECTS with CAD systems will be able to dial up building information worldwide using the latest "telephone directory" style publication.

Building Construction Architecture Database 1986 contains details of the contents, costs, and suppliers of online information services in Europe and South America.

It is produced by Aslib, The Association for Information Management, Information House, 26/27 Boswell Street, London WC1N 3JZ.

Designing for children

A NEW booklet *Building for Children* written by Matrix, a cooperative of feminist architects, is aimed at giving parents and childcare workers more say in the design and building of facilities for the under-fives.

Also included is advice on finding premises and the building process.

It is available from National Childcare Campaign, Wesley House, 70 Great Queen Street, WC2, for £1.50.

European chance for UK award winners

THE winners of the United Kingdom Conservation Awards, launched this week, will have the chance to go forward to the European Conservation Project of the Year.

Entries are now being invited for the awards, which cover six categories: urban, rural, heritage, conservation engineering,

young people's and for the best conservation project by a UK company.

Winners will receive £2,000, with the rest going forward to the European award.

Entry forms from The Conservation Foundation, 11a West Halkin Street, London SW1 8JL.

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Gas explosion risk could force council to evacuate tower

CAMDEN council may have to evacuate its only Reema built tower block following a structural report confirming tenants' worst fears.

The report says the building has not been strengthened to government specifications, and could collapse in the event of a small gas explosion.

Council officials who recently authorised a £7.5 million modernisation programme for the West Kentish Town estate, including upgrading the gas central heating system to the 14-storey Hawridge block, assumed checks had been made in 1968 following the Roman Point disaster.

But pressure from tenants and the National Tower Blocks Network forced the council to admit it had no record of the survey being carried out.

It is alleged that Camden asked Reema's original struc-

obligation to protect its tenants by removing the gas or strengthening the block.

Both measures would take months to implement and Webb is calling on the council to evacuate the block until it is made safe.

Last year two tower blocks in Wandsworth and three in Sheffield were evacuated while their gas was taken out.

This week environment secretary Nicholas Ridley officially began the demolition of the two Reema blocks in Wandsworth, which would have cost a prohibitive £2½ million to make safe. Wandsworth council decided to spend £380,000 on

demolition and then sell the sites, one to a housing association and the other to a luxury flats developer.

Tenants are furious at the prospect of major upheaval in their lives for the second time in two years. According to sources at Camden council, architects and engineers are "extremely worried" about the situation and are keen to discuss the future of the block with tenants.

Tenants are also concerned about the possibility of fire spreading in the building. They have been able to pass sheets of paper between walls and floors, showing there is no effective fire stop in the block.



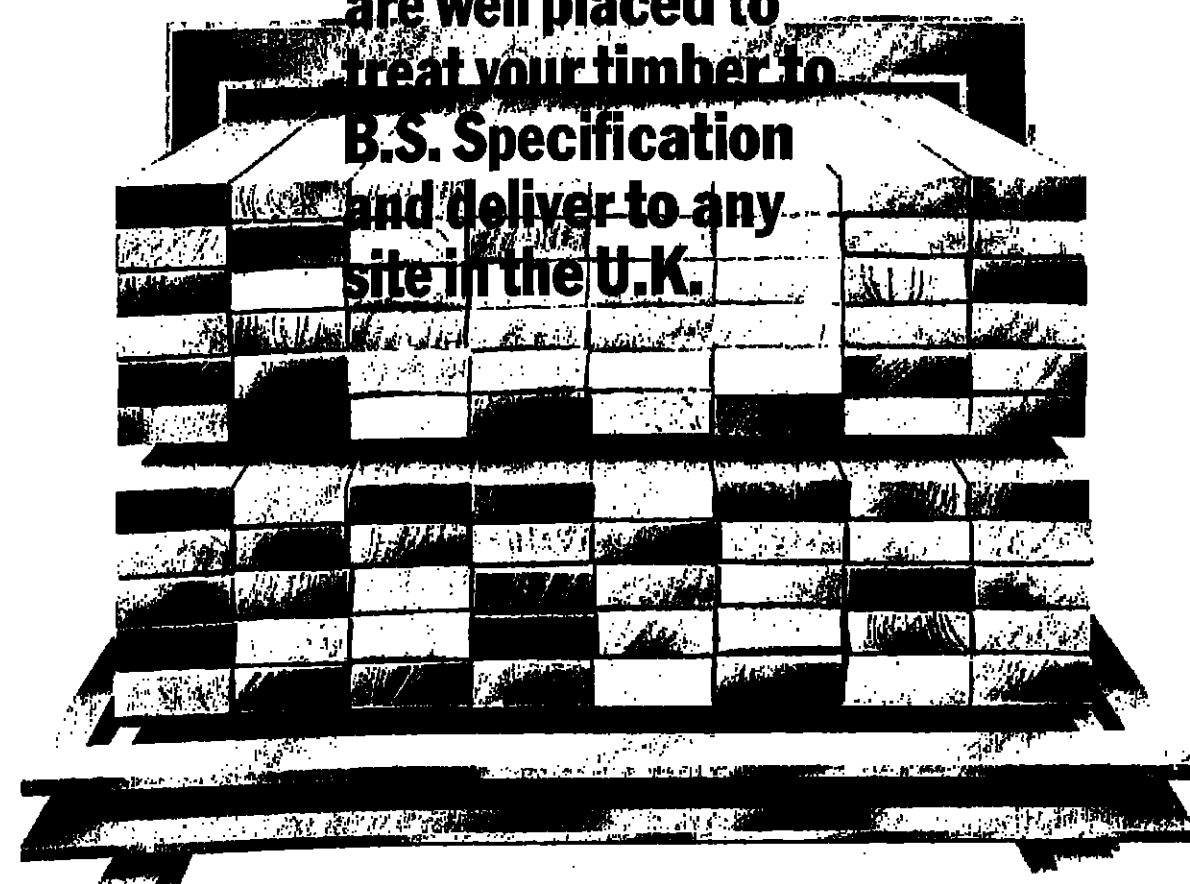
Kendrick Associates and the Bristol & West Housing Association have won an architect/developer competition to complete an unfinished Victorian terrace on the sea front overlooking Plymouth Hoe.

Owners of the site, Plymouth City Council, selected the £1.25 million Kendrick proposal for 41 new flats over several other schemes including one from Wimpey.

Negotiations are going on with a major contractor for the work, which is due to start this autumn and be completed within 18 months.



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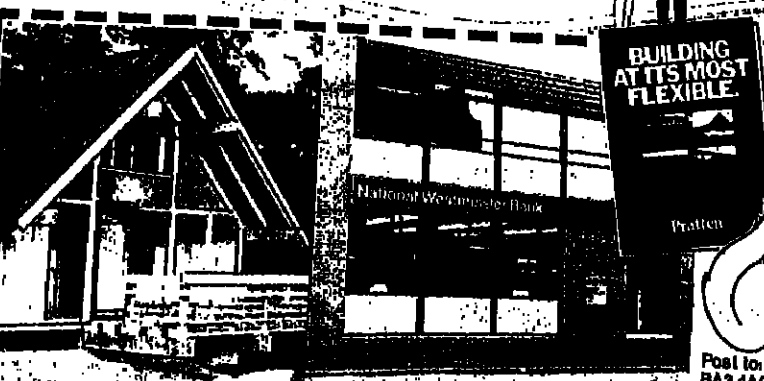
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News

Retail giant proposed for Heathrow site

PLANS for the country's biggest and most ambitious shopping centre have been unveiled by Building Design Partnership.

The four-storey Runnymede International Shopping Centre has been described by the developer Arc Properties as a "hanging garden floating as an island in the centre of a lake".

In reality, the centre will sit on the site of a former gravel pit surrounded by shallow lakes adjacent to Junction 13 of the M25, ten minutes from Heathrow.

Designed as an up-market Knightsbridge and Bond Street complex for the "wealth belt", it will be arranged around a grand mall which will lead via walkways and glass-sided escalators, to three floors of shops.

There are already plans for a

28,000sq m department store, a 14,000sq m "variety store", 6,000sq m of leisure retailing, food markets, a 25m, health spa and 2,000sq m of multiple cinema.

The dominant feature of the building will be the glazed barrel vaulted roof running the entire 360m length. Well planted rooftops covering the parking areas will slope away on either side in a series of steps so that the overall appearance is a mixture of glass and vegetation.

There are also plans to link the main mall up to a wintergarden, a semi-circular conservatory 86m in diameter and 14m high. The wintergarden, described as an important architectural feature, links to outside leisure facilities planned to include a nature reserve, a quay and facilities for sailing, volleyball and water skiing.

Not despite the care taken with the scheme, which has now gone to Windsor & Maidenhead Royal Borough Council for outline planning permission, a big question mark hangs over its future.

Its location in green belt is bound to prompt a public inquiry, says the developer, who also knows that if Runnymede is to be built it will need a sympathetic environment minister to give it the green light.

Building control officers 'blackmailing applicants'

By BD Reporter

BUILDING control officers are using "veiled blackmail" against housebuilders and their architects, the National Housebuilding Council has claimed.

Threats of obstruction to projects had been made to deter

builders from using the new alternative private system of building control, NHBC deputy director Anthony Cooper told the first Institution of Building

Control Officers conference in Harrogate.

He said some local authority staff had threatened builders with delays over planning and for road and sewer adoption if they tried to use the NHBC-approved inspectors instead of the local authority.

The IOBC is clearly taking the new threat of competition very seriously. Several local authority speakers at last week's conference suggested improvements to their surveys that would woo house builders back to using building control departments. Certain councils are already asking for monthly reports on the value of business lost to NHBC with an eye to reductions in their own staff levels.

NHBC does not expect to take more than 10 per cent of the building control work away

from the local authorities, but some areas where most of the work is house building the percentage will be greater.

Whatever threats individuals may be making, the IOBC official line is that competition will help them to improve their service.

Speed, information and helpfulness are all being improved. Northampton is even offering Saturday morning inspections for key contractors.

A speaker on the Scottish system said VAT was not charged on building control fees in Scotland because there was no competition in their system of building control.

Designers in England and Wales might wonder whether the alternative system is worth the extra that has to be paid for through VAT.

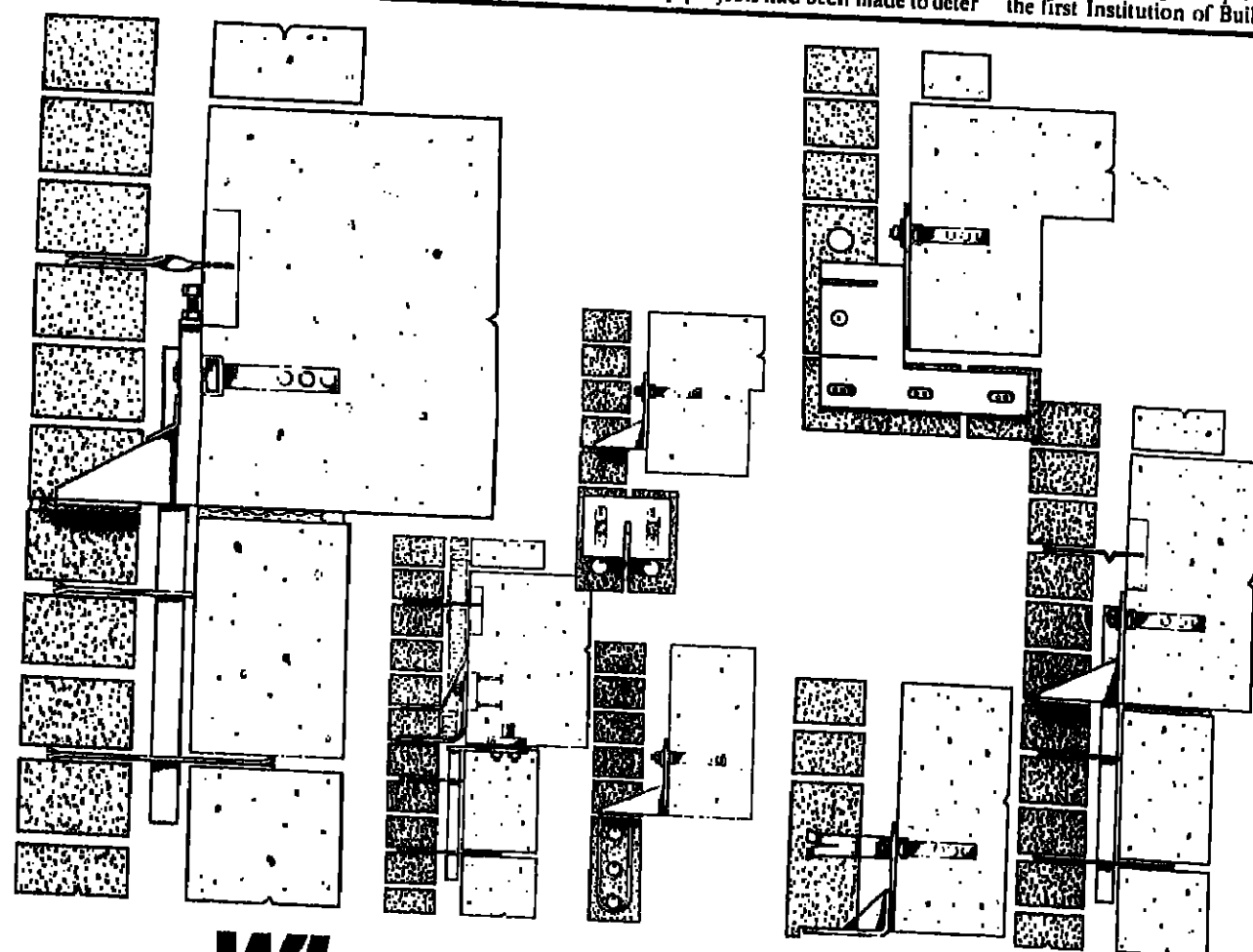
Engineers fund raise

ENGINEERS for Disaster Relief (REDR), who provide experienced engineers to relief organisations to undertake work in providing emergency shelter, are holding a fund raising day on June 7. It will take place on Suderup Park, Swindon, Wiltshire and includes displays of REDR work. Details tel 0256 461161.

Community studies

THE Institute of Advanced Architectural Studies has drawn up three courses on community building.

The two-day courses will take place in July, December, and January 1987. They are intended to build on each other. The subjects planned are community courses, community construction and community management.



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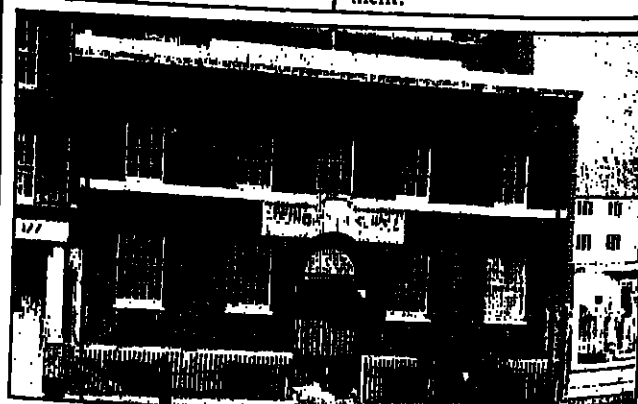
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Julian Harrop Architects are carrying out a 10-month refurbishment of Darnley Hall in the East End of London. The front building (above and below), dated 1818, will have all its windows restored and the arched opening at the rear elevation recreated to match the front.

The late 19th century building behind will be repaired and the undercroft enclosed with a timber glazed screen so that it can be used as a crèche in the day and as a meeting place in the evening. A courtyard between the two buildings is to be turned into a garden.

The new building, by architects Matrix, will have a reinforced concrete frame, brick cladding and a slate pitched roof. The design, including metal tracery work on the front windows will give an "Asian effect to reflect the background of the women who will be using the building", say Matrix.

Both buildings are for community use and were paid for with a Greater London Council grant.



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Restoration completed after 20 years

Plans for a medical precinct around Henry VIII's London's Royal College of Physicians by Regent Park have been fulfilled, more than 20 years after the completion of the main building.

Next Wednesday the Queen will officially open the restored Nash-designed St Andrew's Place. In 1964 she opened the new college building.

London has added to the landscaping of the area between the college and the neighbouring Nash terrace, but the restoration of the buildings has been carried out by surveyors Clutton, in a three-year, £5 million programme.

The 10 Grade I Georgian houses are now to be the headquarters of several medical organisations and societies, after years of post-war decay during a period when the freeholder, the Crown Estate, had government department tenants.

After protracted discussions the Royal College of Physicians finally managed to take over the lease, the neighbouring Crown Estate development.

St Andrew's Place backs on to the controversial Diorama site. The houses, built between 1823 and 1826, were "almost gutted" in restoration, as a precursor of the original plan for the landscaping involved extensive landscaping.

The recreation of the Georgian look has apparently been so successful that several film companies have already used St Andrew's Place for period location shots.

Diorama's tenants to fight 'sneak manoeuvre'

THE Crown Estate Commissioners have stolen a march on their opponents in the battle over the future of the Diorama, Louis Daguerre's 1823 forerunner to the cinema.

Diorama Arts, tenants and proposers of a rival scheme to the Crown Estate plans, are furiously lobbying Camden councillors and influential groups after discovering that the commissioners scheme, by

Hunter & Partners, could obtain planning permission months in advance of their own plan for an arts centre going to the planning committee.

Their concern stems from the fact that the Crown Estate has a case for eviction once it has planning permission.

The arts group is demanding that Camden does not give approval until it can consider both schemes, the Crown Estate's conversion to luxury flats against its own Alan Phillips-designed arts centre.

It says the Crown Estate scheme is only so well advanced

By Lewis Blackwell

compared with Diorama Arts in the planning process because of a false claim that Diorama Arts had no right to submit an application on a Crown property.

This entailed a High Court ruling earlier this year, with costs awarded against the Crown Estate. But the spurious claim did mean a potentially crucial delay to the Diorama Arts scheme.

An impressive list of backers of the Diorama Arts cause is being lined up. Advisers, trustees and patrons so far include Sir Colin Davies, Dirk Bogarde, Humphrey Burton, David Robinson, Richard de Marco, and Tony Smith of the British Film Institute.

One trustee, Lord Timothy Beaumont, has written to the first Crown Estate Commissioner, Lord Mansfield, pointing out that the estate is now bound to seek the most profitable use for the site — a point it has consistently promoted.

Their charter includes making special provision for encouraging public and charitable uses of property, Beaumont claims. The letter was sent more than a month ago, but a reply is still awaited.

Five do battle for Drury Lane scheme

FIVE architect/developer teams are battling it out to redevelop the site of Bruce House, a working men's hostel in Drury Lane, London.

The teams are Phippen Randall & Parkes with Buckles Way Developments, Delany MacVeigh & Pike in association with Douglas Stephen & Partners with Hillview Securities, Brian Priceaux & Associates with Carroll Group, P R Partnership with W Mowat & Sons and developer Berkeley House and Town & City with in-house architects.

Owner of the 300-bed hostel, Westminster Council, said it wanted to replace the run-down Grade II listed building with a smaller hostel and develop the rest of the site with offices and shops.

It plans to provide smaller hostels in the borough to house the displaced residents.

Starting times on site are dependent on which scheme Westminster selects, as the proposals by Berkeley House and Town & City retains the original building and refurbishes it to include the private development desired.

This means that the council would not have to wait for listed building consent.

However, the building is in poor structural condition and it might be cheaper for Westminster to demolish.

A decision is expected in the summer.

Repairing teach-in

THE Society for the Protection of Ancient Buildings is running a six-day course for professionals in the building industry on repairing historic buildings.

Running from October 6-11, the course comprises lectures and site visits and costs £240. Details from SPAB, 37 Spital Square, London E1 6DY, 01-377 1644.

Wilson years

THE Architectural Association is staging an exhibition of projects by students of Peter Wilson from 1981 to 1985.

"Informing the Object" runs until June 20.

Bricks' added strength

A major retaining wall is likely to be the first application of the breakthrough in brickwork technology achieved by consulting engineer Bill Curran (revealed in BD, May 23).

Curran, seen on the right here with Geoff Edgell of British Ceramic Research this week that the new construction method could provide a relatively low-cost horizontal pressure such as at football grounds.

The tests, carried out with the support of brick manufacturer George Armitage & Sons, have effectively proved a way of transferring the compressive strength of bricks into high tensile strength.

Building society expands

THE Alliance & Leicester Building Society has announced plans of an open competition for a major refurbishment of its City branch.

The competition will be judged by Richard Rogers, Michael Peters, journalist Sean Sudjic and the general manager of the Alliance & Leicester.

Applications must be in by July 14. Three designs will be chosen by the panel at the end of August. Finalists will then be asked to submit a detailed brief by the winner will be announced in September.

'Stop-go' on housing

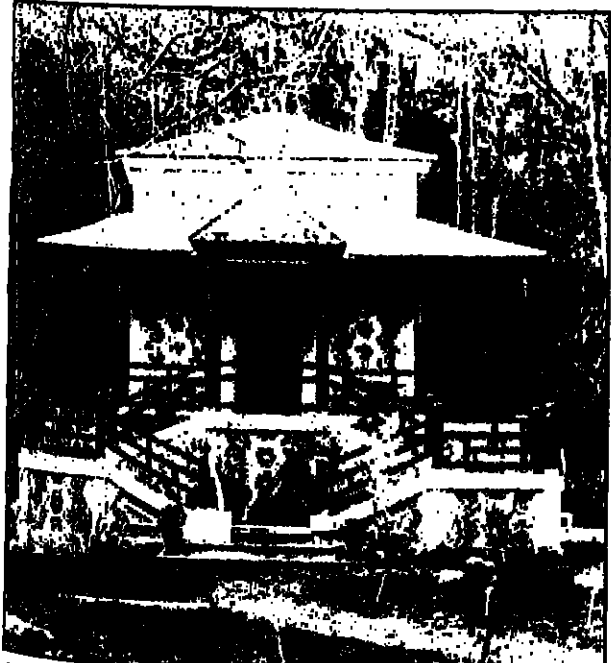
THE latest Cabinet reshuffle is a further sign that housing is low on the Government's priorities, and the National Home Improvement Council this week.

Chairman Bernard Dukes said the rapid turnover in ministers had worsened the 'stop-go' housing policy, and disrupted the development of any dialogue between Government and housing bodies.

After living for 17 years in London he still did not know vast areas of the city, and saw the advance of Modernist ideas as a key reason for the "lack of harmony and dignity" he found in the capital.

Krier's alternative is an equally radical reassessment of the city's planning.

But he said that ideas such as knocking down tower blocks, that he and his students had baulked at proposing in the



One of Sir William Chambers' lesser-known works has been restored after 200 years to the point of no return. The 'chinese' summer house at Amersbury Abbey, Wiltshire, is a rare example of Chambers' exotic buildings, the Pagoda at Newbury House.

The Abbey House Partnership supervised the work, paid for by the owners of Amersbury Abbey with a 50 per cent English Heritage grant, and support from the Georgian Group.

A moderate strategy

ENVIRONMENT minister William Waldegrave outlined Britain's conservation strategy last week to a world conference in Ottawa, Canada. The British approach would present a "moderate practical way forward" based on a country having a strong science base, getting the cooperation of its people, and "avoiding extremes" in reconciling conservation and development.

Nice earner

PROPERTY is continuing to look a better investment proposition, say agents Hillier in their latest analysis of average yields.

Over the last quarter the yield on property investment overall has risen to 7.5 per cent, the highest level since 1975. Offices have risen the most.

Krier speaks out for conservation to cure London's ills

LONDON needs more conservation, the influential architectural theorist Leon Krier told the Urban Design Group at its first annual lecture last week.

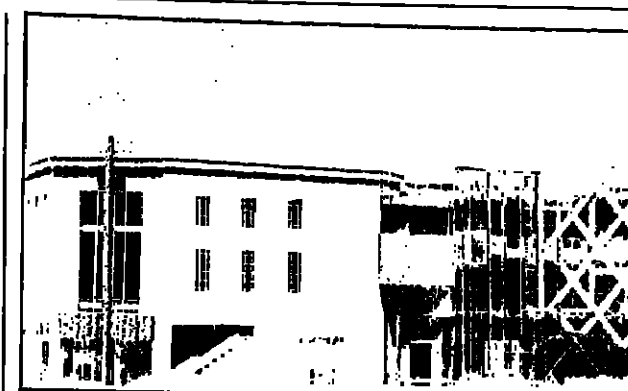
He told the audience at the Bartlett school that "anybody who looks at London and claims conservation has gone far enough is an idiot or worse".

A key problem in his view was that a "second generation of Modernists is still in charge in the schools and in the planning system".

After living for 17 years in London he still did not know vast areas of the city, and saw the advance of Modernist ideas as a key reason for the "lack of harmony and dignity" he found in the capital.

Krier's alternative is an equally radical reassessment of the city's planning.

But he said that ideas such as knocking down tower blocks, that he and his students had baulked at proposing in the



Window shopping

A £25 million shopping development in the heart of Cardiff was given the go-ahead by Cardiff council last week.

The scheme, by architects John Taylor Associates, will mean the demolition of the post-war British Home Stores building to make way for a three-storey glass atrium with a glazed roof and walls.

The atrium entrance on the Friary side will take shoppers into a central courtyard that leads, via internal arcades, to the main Queen Street entrance.

The centre, called Queens West, will include 21 retail units and a food court on the top floor.

The developers are Dixon Commercial Properties. Construction will start on site in June, with unit

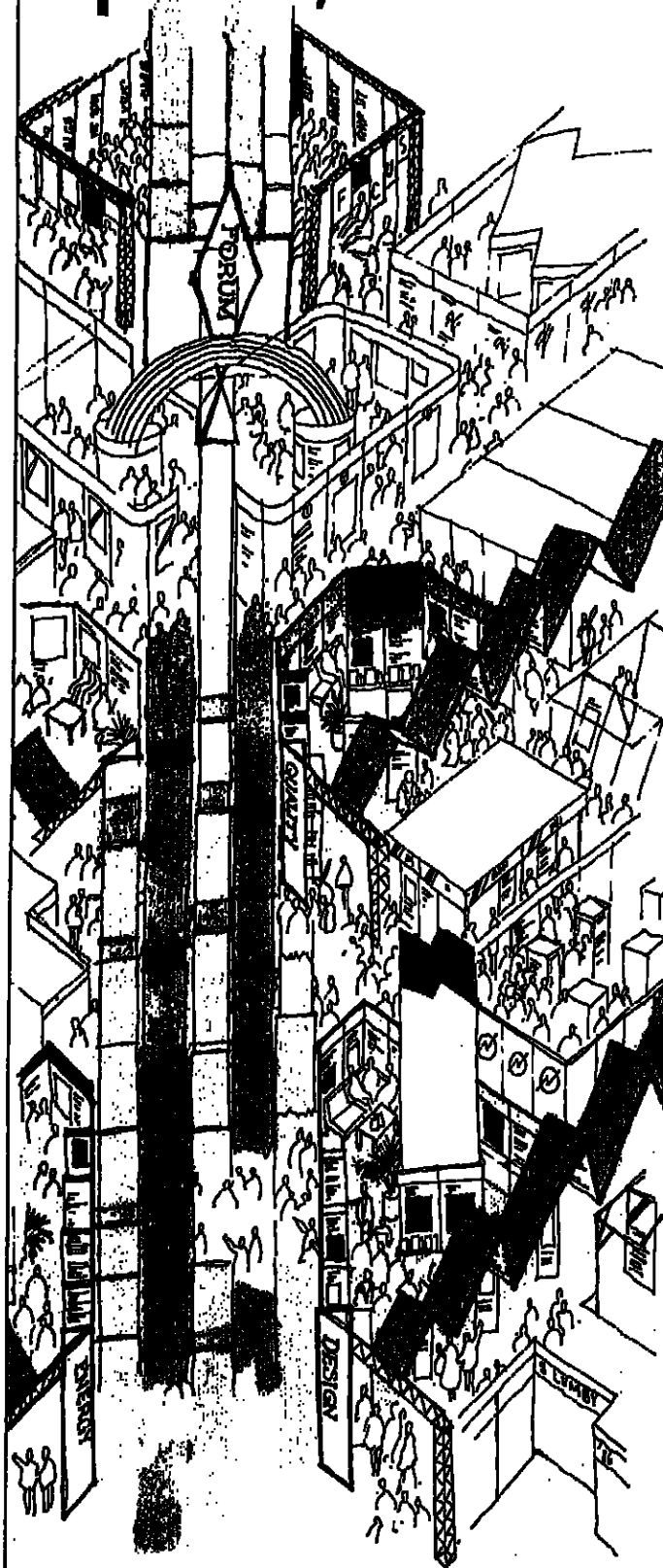
handover from April 1987. Guardian Royal Exchange has also submitted revised plans to Cardiff council to replace the ill-fated Queensgate shopping centre at the eastern end of Queen Street which was rejected by the Welsh secretary last year.

The new centre will include around 20 small shops, a large retail unit, a medium sized store, a food court and a wine bar.

The American-style development favoured by the previous architects, Chapman Taylor, have been dropped in favour of something more conventional, say new architects TV Bennett.

They say the new scheme will be "designed to blend in with the local vernacular".

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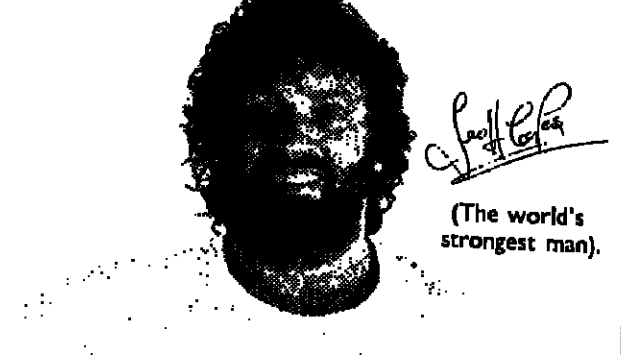
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Letters

Replacing hype and hollowness

From Geoffrey Broadbent, head of school of architecture, Portsmouth Polytechnic.

AS an implacable opponent of Mies' scheme for Mansion House Square, I should like to say how much I admire Peter Palumbo for going away after the secretary of state's decision, licking his wounds and appointing some of the finest architects of the century — to replace the most hyped and hollowest of men — to do alternative schemes for him.

In principle also I like the alternatives, especially the one with the "boat-shaped" section which retains Mappin & Webb. That is very much how I believe that site should be tackled, except that I would have tried to retain a few more of the buildings which give the site its unique character, such as Inyford's Corner and the Green Man pub.

But my arguments against Mies' scheme were based largely on building performance. In my view his tower would have been a good deal worse thermally, acoustically, in terms of space provision, circulation etc than the existing buildings, whereas if their Staatsgalerie is anything to go by we can expect from Stirling and Wilford some very high levels of performance.

Since the Grand Buildings fiasco, clearly London needs some statement that architecture has not stopped or even been frozen in the 1960s as it would have been by Mies' scheme.

But there is still one question for Palumbo. Since office needs are changing with the "Big Bang", how would he have accommodated the necessary floor heights and widths — which Stirling and Wilford's schemes allow — if he had been stuck with Mies' tower?

Preaching of bad losers

From John Seiferi, Seiferi Ltd 1 REFIR to your Comment section and article on Limehouse Basin (May 23). The views expressed are misleading and often factually incorrect.

Neither you nor Amanda Bullieu thought it necessary to consult us on the details of the article.

In your Comment section, you state that the issue is "one style of development against another", and "the advantage of breaking down uses and buildings into manageable sizes rather than pursuing gargantuan concepts". Our client's development is not a gargantuan concept. The majority of the buildings were three and four storeys high, and if you had scrutinised the plans, you would have seen the extent of space made available for public pedestrian routes, quayside walks and squares.

You have failed to report accurately the content of our scheme, presumably in order to give the impression that it is not "socially conscious". There are in fact 440 housing units, and most buildings are single family houses with gardens. There is 2,000sq m of shopping space; 10,000 sq m of offices; a substantial sports club; a holiday craft hire centre; a boatyard and boat club; a marina for 90 boats; 15 narrow hire craft boats; marina facilities with marina related shops of 400sq m and a boat hoist; a Harbour Master's office; two public houses, and a restaurant. The scheme will provide living accommodation for over 1,843 people.

The maximum amount of shopping was specified by the LDDC.

You state that at the public inquiry, criticisms were levelled at the scheme from "every quarter". This is not the case and is a material inaccuracy. The local planning authority — the LDDC — supported the project. In fact, you mentioned later in your piece that they were minded to grant permission before the inquiry was called.

The objectors at the inquiry, and indeed those who are now trying to stir up opposition to the scheme, were themselves competitors in the competition, in a group with Bovis. Could not their criticisms emanate from self-interest?

It is our understanding that this self-appointed group does not represent the local people in the area, who will materially benefit from the regeneration of the Limehouse Basin in terms of jobs and recreational facilities. You say that the LDG had their proposals brushed aside. This is not the case. I know that they were given an equal opportunity with the other competitors to put their proposals before the British Waterways Board, and given equal opportunities of consultation.

In your Comment section, you state that the LDG scheme represents a more coherent redevelopment of the area. This statement does not stand up to scrutiny. We are told that the LDG's proposals are still "in embryo form", but this is two years after the public inquiry was held. Furthermore, if you study the aerial sketch of their scheme included in your article, you will note that within the site which forms our current development, the three main areas to the south of Limehouse Basin would be far more densely developed in the LDG scheme.

They also include housing; a luxury apartment block which appears to be eight storeys, a floating conference centre and hotel, and a massive seven-storey block of workshops and studio flats, with no mention of how the huge car parking requirement this would generate would be accommodated — compare this with our "gargantuan" three and four storey family houses.

Where their proposals differ is that the LDG have included land outside the boundary of the BWB ownership, including the land to the north of the viaduct, which, as they know, is affected by indeterminate road widening plans. Their issue then is with the strategic planning of the area, a matter within the total responsibility of the LDDC.

Contrary to what you say, the LDDC road plan will not prevent the implementation of our client's project in accordance with our client's programme.

You also refer to an inaccurate price of the houses, and you do not mention that over 10 per cent of the houses, some 48 units in our scheme, will be for low-cost starter homes.

You publish comments from other architects, who I understand were all involved in the competitive commercial scheme.

Tom Hancock's statement that a mixed use would make much greater return for the board shows that he has not studied our scheme, which is mixed use, and that he does not know of the limitations placed on us by the LDDC in respect of the scale of the shopping content.

The LDG have been using their contacts with the media to paint an utterly false picture of the BWB/Hunting Gate project.

The scheme will start on site shortly, and local residents will then be able to see for themselves the qualities that the scheme will embody, rather than being preached to by a competitor who hasn't the grace to accept the results of the competition.

With the prominence given to this issue in your paper, readers would have expected you to have presented accurate facts in an objective manner. This is necessary if we are going to have a serious assessment of urban renewal developments such as this, and free the future of local residents from quasi-political manipulation.

Of course, there can be no truth in the rumour that the present director of the library is manic about having the collection more firmly under his control. Nevertheless, it is hard to escape the conclusion that there is much sour grapes around and that the collection is the victim of petty internal politics, in which the regular users — including the cream of the world's architectural historians — have no part and no interest.

Roger White London SW4

ings Collection as "a minority interest".

It shows a crude incomprehension of grass roots feeling about the collection, and it is really the views of the institute it is time we all began to demonstrate our support for the achievements of the collection.

According to my architect friends, the RIBA Council has been duped into believing that there is no case to answer for Portman Square.

It also appears from Wells-Thorp's letter that he has little idea of either the primary importance of the collection as a tool of international scholarship or of the extreme undesirability of individual drawings being subjected to handling by "the vast number of people using 66 Portland Place". Has he ever looked at any of them for any reason other than idle curiosity, and does he realise how much physical space is required by serious students? And why on earth should "over-the-counter" accessibility to such serious students be totally unrealistic when it already exists at Portman Square?

For, whether considered in objective existence or in formal logic, things in themselves just are and events just happen, there is neither certainty nor probability in them, only in our judgment of them which can be more or less probable, which is to say more or less certain or uncertain.

Thus the distinction that Coleman tries to draw is one without a difference, it is only another way of viewing the world and as such it is purely a subjective value judgment and in no way a scientific method. So much for logical argument.

As to mathematics, what probability theory does state, and states very clearly and certainly, is not all problematic. The certain, indeed determined, formula of probability by the statistical method postulates that in a series of events mutually associated with one or more series or sets of mutually exclusive events, the certainty exists that one and only one of the two mutually exclusive events can take place at any one time. Coleman really must concede me this or else all is lost.

Alice's awful arithmetic

From H J Meyer
As a determined Alice Coleman is constantly asking for it, I will certainly give her an answer, though she probably won't like it (Letters May 23).

Coleman asserts that science can be divided into deterministic and probabilistic sections. She talks and writes without due respect for the rectification of names.

Her soi-disant "scientific" divisions into two parts is purely fourth-form "A" or "not-A" Aristotelian deductive reasoning and has nothing to do with truly scientific inductive reasoning and the experimental method of gaining knowledge.

Probability theory is: (1) an axiom in logic; and (2) a purely limited sub-set of number theory in mathematics.

It is not a separate field of science to be set against determinism. Determinism is in itself not a scientific study, but a purely philosophical concept. It has no scientific value whatever.

For, whether considered in objective existence or in formal logic, things in themselves just are and events just happen, there is neither certainty nor probability in them, only in our judgment of them which can be more or less probable, which is to say more or less certain or uncertain.

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For example, if there are a collection of black and white chips in a box and you are expected to choose one only at a time, you will either choose a black or a white and in choosing a black you must exclude the white. The mathematical conclusion from probability theory is that the probability of the appearance of an event is the same thing as its relative frequency when the number of cases is very large. Frequency is therefore the measure of probability and the test of mutually exclusive events.

If, as Coleman postulates, we are to test design by crime statistically, we must then measure (keeping design as our constant) the mutually exclusive events of crime and non-crime.

For instance, and by all means, let us measure Wigan House Estate's alleged "recidivist" crime-wave. Herb Meyer's design(1) having remained constant, the variable to be studied is the statistical probability of crimes on the estate. Coleman states (and whom I to argue it?) that this has come to equate to a rate of one crime per flat per year, which if memory serves me well means just under two crimes per week. But since the measure of probability is frequency and the reciprocal is true that the measure of frequency is probability, then we have to say that if there are really two crimes per week at Wigan House there are also at least 98 cases of non-crime per week on that estate.

The chances are (using the random walk or stochastic principle so beloved of statistical scientists) probably about 50 to one therefore that you will not be killed, mugged, raped, knifed, robbed or driven mad on the Wigan House Estate even though Herb Meyer was the certifying officer signing the architect's interim certificates and not Hunt Thompson.

I have not had the pleasure, nor do I particularly care to, of supping from the tables in Alice's restaurant, but just as the plate is not the soup, so the message I receive from the statistical medium of Coleman's kitchen led me to believe her conclusions are as problematic as her science is non-existent.

Coleman makes much of 82,000 observations over 4,000 estates. Simple arithmetic means less than 21 observations per estate, surely a minuscule sample for a statistical exercise that if of any validity must deal with very large numbers indeed?

As Leon Krier (no relation) stated in another context: "What is 60 years of confusion against 3,000 years of certainty?" What, indeed, are two crimes a week against 98 non-crimes a week?

What are 82,000 cases on 4,000 estates against the almost infinite number of probabilities on the equally numberless quantity of all possible estates? Coleman's compendium is minuscule against the mathematical universe of all probabilities. She is counting performing fleas while lions are at large in the streets.

In the long run (and this is certain) all statistical analyses return to the normal distribution curve. I give Lea View, give or take five years either way, probably six or seven years to catch up and possibly pass Wigan House in crime rate — all other things being equal, of course. But then they never are, are they?

111 Meyer London SW6

Misplaced scorn

From N E Wigg
PETER Hutchinson's scorn for the "semi-d" is misplaced (Letters May 16).

Aesthetically it usually is a disaster, but as a house type it has evolved and is still very popular because it gets closest to meeting the housing needs of many.

Perhaps architects should try harder, when the opportunity arises, to make the type more visually attractive, rather than sneer at it.

N E Wigg Sittingbourne Kent

On the path of Roger Smith

From Andrew Cunningham
ROGER Smith of Glossop must

be congratulated on his witty letter (May 16) deflating the somewhat priggish Roger Gordon Smith for his excessively proprietorial attitude to his name.

Gordon Smith arrogantly assumes that the author of the highly intelligent letters, the other Roger Smith, can only be an architect, and since he cannot trace him, the letters must be pseudonymous. Has he not considered that there might be a chartered surveyor called Roger Smith who might be capable of writing clever letters at the expense of the architectural profession?

There used to be a Professor Roger Smith at the Royal College of Art who wrote architectural history books before the First War; it is just possible he might still be alive — has this been checked out?

This seems the sort of enquiry which might well attract an RIBA research grant. A footnote to the final report might record the interesting fact about the name Roger that in 18th century England it was the favourite name for a bull (as Polly was for a parrot), hence the colloquial verb "to roger". The name Gordon, while hinting at connection with Lord Byron, or perhaps Gordon of Khartoum, also occurs in an unrelated form as a Russian-Jewish name (according to an article in *The Times*). The Russian Gordons have thus nothing to do with the Scottish or "Gay Gordons". It is perhaps worth mentioning here that the name Manser is possibly derived from the Arabic *mansour* meaning *gay* (in the old-fashioned way).

This all goes to show how careful one must be when changing one's name. I wonder if Roger Gordon Smith ever considered putting a "y" in Smith to convert it to Smythe?

This is very economical, completely avoids confusion with the Smiths, sounds upmarket, and lends itself to hyphenation, eg Gordon-Smythe, which is even better.

Cheap at the price

From Sheila de la Velle, Academy Editions

I HAVE read your review of the *History of World Architecture* series (May 16) and while I totally agree with you that paperback editions of standard books should be encouraged and welcomed, I feel that in this case you have not done justice to our edition.

The complete hardback edition in 14 large volumes has been and still is a highly successful series at £295 per set. Not a bad bargain for the real thing when the condensed paperback set costs £233.

And for the three volumes that have been split into two parts (Oriental Architecture, Neoclassical and 19th Century Architecture, Modern Architecture) it is in fact cheaper to buy the original than the abridged paperback.

Sheila de la Velle London W2

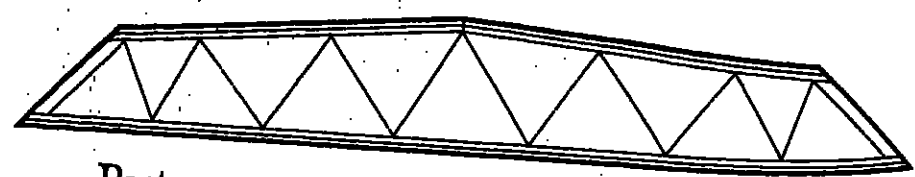
Letters

Letters should be typed double-spaced on one side of the sheet and sent to: The Editor, *Building Design*, 30 Calderwood Street, London SE18 6QH. We reserve the right to cut or amend correspondence.

Flat. Or fizzy?

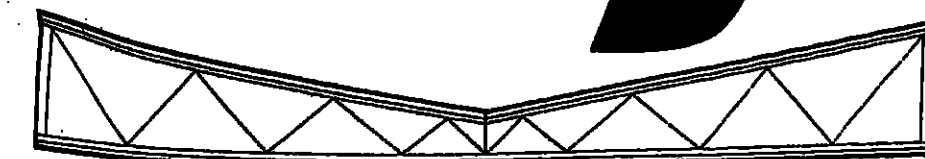
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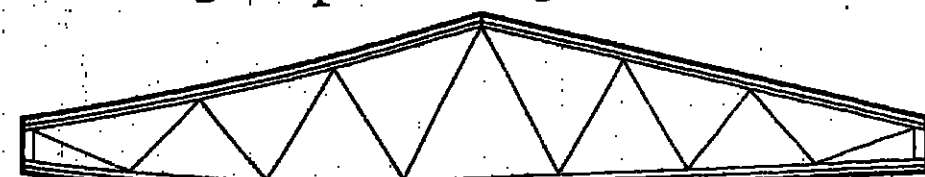
But say you're specifying for a roof with a bit more fizz. A bit more pzazz. A little different, perhaps.

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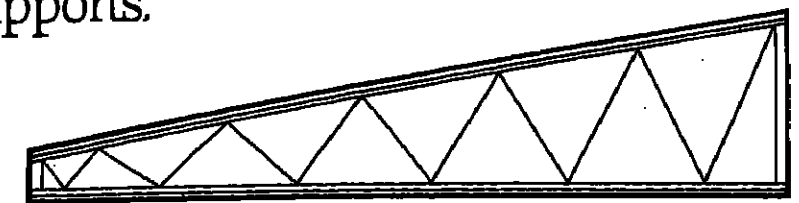


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Perspective

Finding favour at the court

CLYDE Petroleum, a British independent oil company, commissioned this unusual library and office building to complement its newly restored and converted headquarters at Coddington Court, near Ledbury, Herefordshire.

London architect William McMorran was asked to come up with purpose-built offices, conference room, library and staff facilities for about 30 people immediately to the west of the 18th century three-storey brick house and granary. The client stated that the offices should be cellular and allow for as little sound to be transmitted as possible. The architect was also expected to respect the beauty of the court, with its lawns and ponds, and of the surrounding district.

McMorran's solution was to use natural materials to demon-



Clyde Petroleum's new office and library.

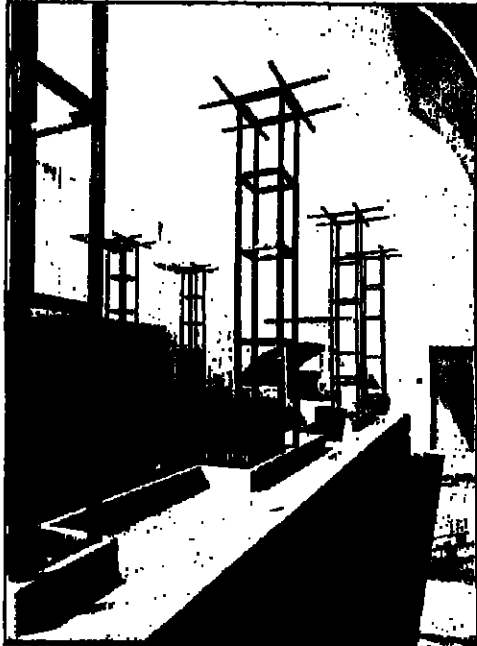
strate how the character of the new structure could be derived from the elegant 1780s south elevation of the court and the vernacular buildings of the area. The two-storey building is designed on a square plan, facing south to the Malverns and lying parallel to the court. Offices surround a ground-floor library and first-floor secretarial gallery, both of which are lit naturally from the central glazed vault above.

The barrel vaulting, south screened wall, conference room veranda and low sills to the ground-floor windows are intended to suggest a "garden" building, such as an orangery, which complements the court.

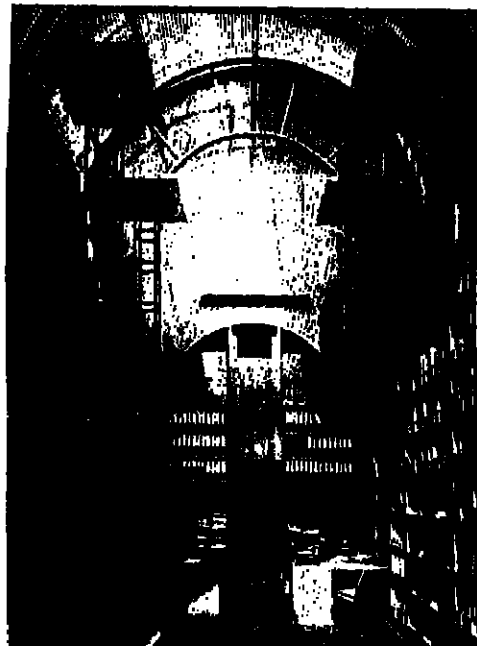
Apart from the double skin polycarbonate roof vault and south glazed screen, the construction is mainly traditional. The building uses a number of heat regulating devices, including electrically operated gull-wing opening roof lights and blinds to cut down solar glare and radiation and reflect internal lights at night.

Fiona Gorman

Architect: William McMorran. Client: Clyde Petroleum. Quantity surveyor: Todd & Lefson. Structural engineer: Anthony Hunt. Mechanical engineer: Brian Peck. Contractor: G W Harris. Cost: £360,000.



Above and right: The main light fittings in the library allow light to be directed up into the vault via the translucent plate.



Stairs are lit naturally.



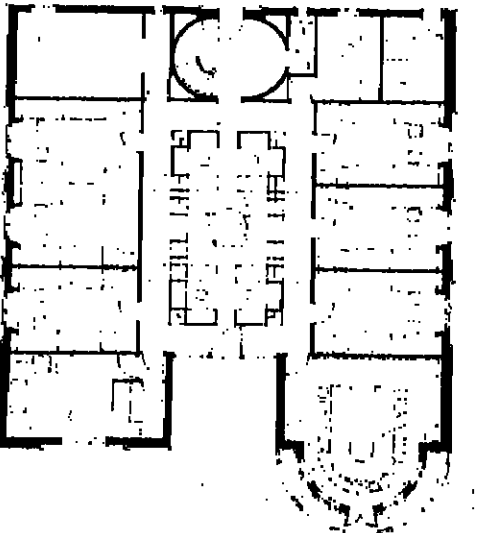
Blinds are electrically operated.



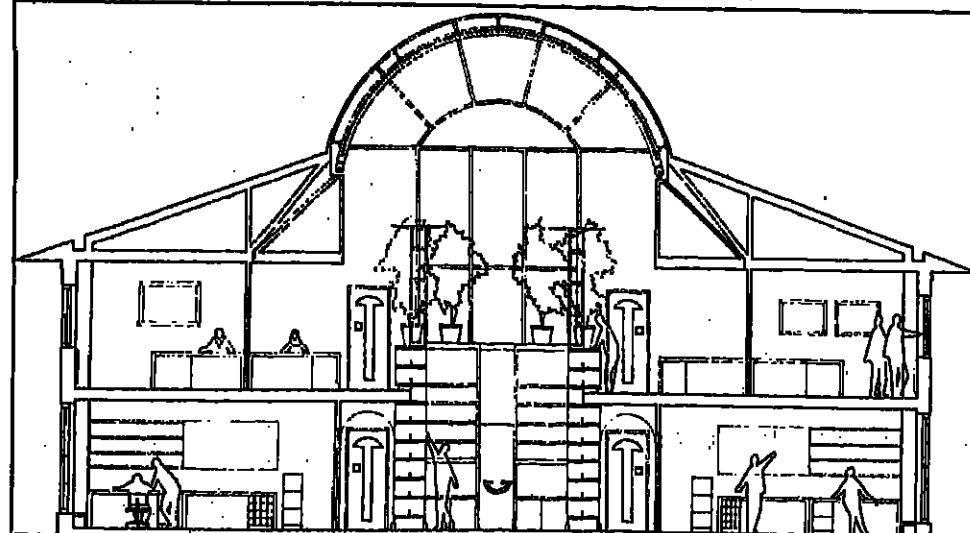
Section showing gull-wing opening roof lights.



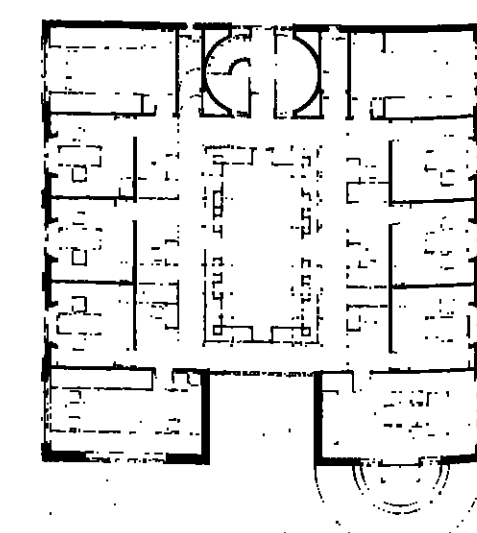
The "orangery" adds to the garden image.



Ground-floor plan.



Side elevation — reintroducing late Georgian.



Upper-floor plan.

Infill

The customer's always right

ARCHITECTS designing the shopping centres of the late 1980s and 1990s need to think in terms of buildings at once more efficient and more attractive than those of the 1960s and 70s, says leading development surveyor Bob McKenzie.

He believes there are very few British architects who really understand the design of shopping centres — "perhaps only a dozen in the whole country".

McKenzie is partner in charge of development and consultancy matters at Edward Erdman, one of the leading half-dozen commercial agents, and specialist in shopping. An FRICS, he has been with Erdman's for 21 years.

Future shopping centres, he believes, must be more efficient as buildings, for several reasons. First, developers now necessarily look much more critically at both capital and running costs. In the "never had it so good" years of the 1960s, the developer's attitude was often: "Build some shops quick in a logical location, with a bus station at one end and a market at the other. Never mind about refinements — get those shops built fast!"

"In the 60s," says McKenzie, "there was never any difficulty about letting shops; it was almost like taking orders. Now that's changed. The whole thing is much more thoughtful; there's much more attention to integrating a shopping centre with other amenities, and with the town centre as a historical focus."

He points to several crucial changes which affect design. In general, shopping centres are likely to be simpler structures — underground and roof-top servicing have proved expensive and make it difficult to bring natural light into the building; and they are less likely to be fully air-conditioned because that kind of development has proved difficult and expensive to manage. That means higher service charges, which in turn put a brake on the growth of rental values.

Within new centres, the demand is for a "distinctly enhanced specification". For pedestrian circulation areas, developers are requiring "a much more thoughtful approach to ceiling and wall cladding, to the quality of floor finishes, to the density and subtlety of lighting. They want natural light wherever possible, and landscaping with water features. They are demanding much more care in the choice and design of lifts; likewise for signing, rubbish bins, furniture and everything that goes to create a much more stimulating ambience."

McKenzie points out that out-of-town shopping centres — seen initially as an efficient way to market convenience and bulky merchandise — are now becoming more glamorous. This is one reason why any new in-town shopping centre needs to offer the shopper an attractive environment and also needs to establish a distinct identity; another is the changing nature

Tony Aldous looks into the retail revolution of the 1980s which is having a profound effect on shopping centre design.

of competition. The market, he says, is no longer expanding inexorably year by year. Redevelopment — or upgrading by radical refurbishment — needs to gear a shopping centre to compete qualitatively if it is to succeed.

The way retail chains operate has also changed in recent years in ways which profoundly affect shopping centre design. "Simple oblongs 18ft x 50ft deep" are no longer the order of the day for shops units; instead, chains like Chelsea Girl, Miss Selfridge and Top Shop demand efficient units to compete powerfully and maximise their turnover.

They're talking in terms of turnovers of millions rather than hundreds of thousands, and they need much more space. Another key factor which transforms the design brief is the increasing tendency to add "non-shopping but complementary" elements to a centre. The food court, offering a variety of low-cost fast foods in an attractive setting, is already with us, and poses a whole new set of design requirements. Now developers are more and more adding a leisure element to shopping centre schemes as a "people draw".

Says McKenzie: "The architect designing a shopping centre needs to take on board what the commercial agent recommends in terms of the number of units, the size of the units, the logic of pedestrian flow, the arrangement of storage and the ratio of storage to sales. He needs to know what retailers and retailers associations lay down as necessary for particular kinds of goods — for instance, on ingress, egress, traffic and turning circles."

"He needs to be very much aware of fire prevention attitudes (some retailers accept sprinklers, others don't like them because of potential damage to stock). He needs to be conscious of managing agents' desire to keep down servicing costs. All this may sound pretty predictable, but it adds up to a complex and very specialised body of knowledge."

"Designing shopping centres to be aesthetically and commercially successful requires an ever-increasing specialisation. Bernard Engel, the architect who designed most of the Hammerson shopping centres, used to say that the essence of an architect is infinite patience and a large supply of 5B pencils and India rubbers."



Before and after: Edward Erdman were project managers for this radical shopping centre refurbishment.

Flights of fancy

THERE is nothing quite like drinking champagne in the Italian Garden at the Ritz for letting you know that summer has truly begun. Protected (just) from the noise of the traffic in Piccadilly, you can wander about on the Astroturf drinking and drinking in the atmosphere, and speculating how long it will be before the rain starts. As it did the other night, when I attended a reception for the unveiling of a clutch of new rooms in the hotel, (designed by Dennis Lennon, managed by Trollope & Colls). A display board explained how the new rooms had been arrived at, by combining a series of much smaller rooms. The net outcome, as the board proudly announced, is that the Ritz now has fewer rooms than it has ever had before! This is taking exclusivity to the limits, but is quite a nice example of less is more.

Another and much more important example is Norman Foster's new terminal for Stansted Airport (or the "Third London Airport" as it is

amusingly described). Foster has done what many have been wanting a British architect to do for years — create an airport building which has the elegance and style of aeroplanes themselves. The notion that it is impossible to create a beautiful terminal building, a notion given increasing currency by successive developments at other UK airports, has been laid to rest.

One of the pleasant things about the Stansted proposals is the way the roofline has been kept free of bulky plant rooms, air-conditioning outlets etc — which are surely the ruin of many modern commercial buildings. At Lloyd's the decision to place the service elements unashamedly on the outside is clearly part of the design concept; for too many office buildings, however, the lumps and bumps on the roof are evidence of compromised designs which on the one hand wish to present facades which act as a skin, but which on the other hand are incapable of incorporating all the

The Editor's Comment

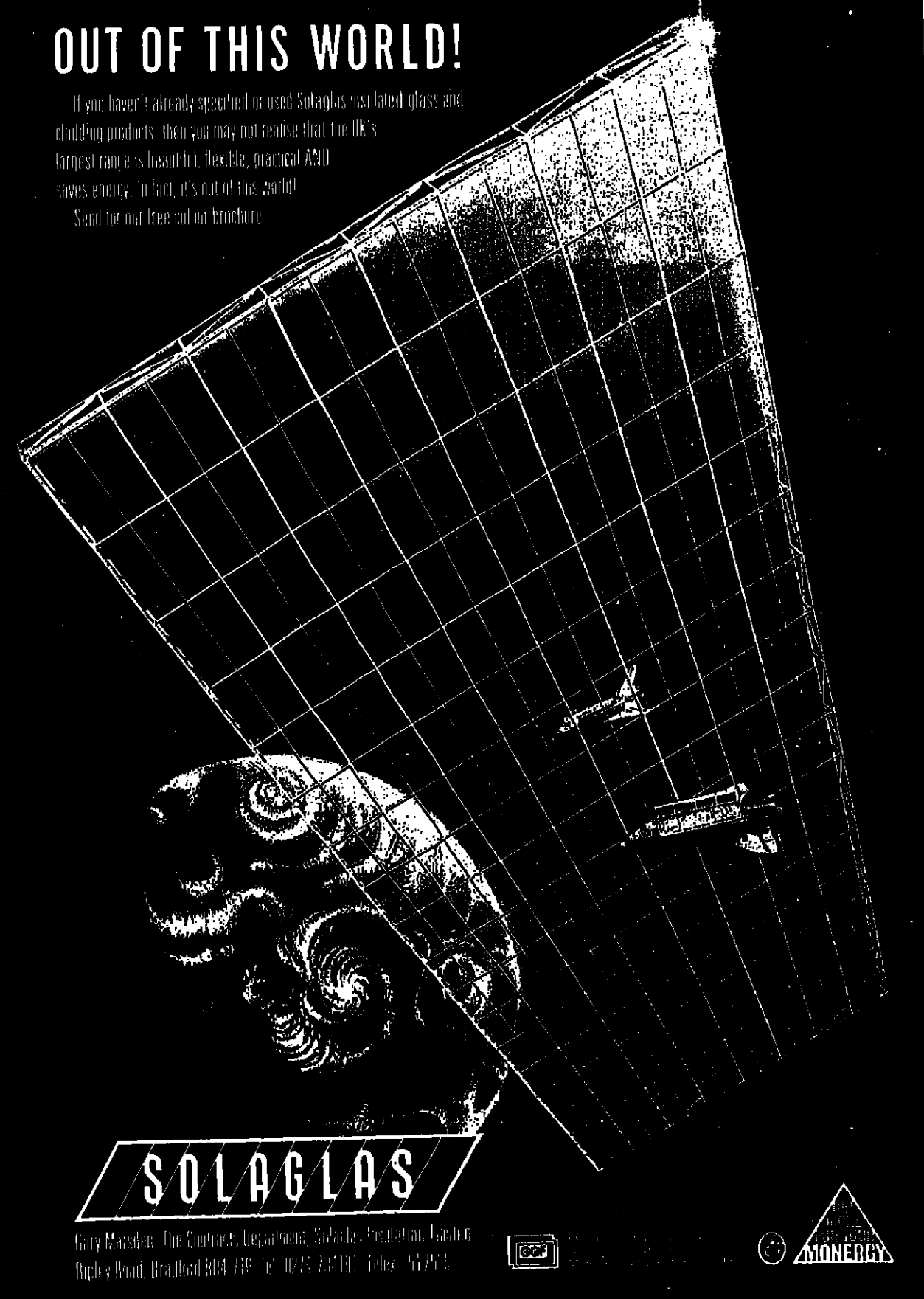


working parts. (So many "flat roofs" are flat only in as much as they are flat round the bits of the building that rise from the roof. Mansard roofs have come in for attack in some quarters, but one of their great advantages is of completing a roof-line consistently.)

Airport terminals are virtually the only transport building type in which it is now possible for grand architecture: railway stations, since the demise of steam trains, have no need of the great "cathedral" designs of the past, which is why modern stations, at least at the main termini, are so boring. By definition airport terminals are about function, but at their best they are also about bringing exhilaration to the otherwise tedious business of travel.

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News in pictures

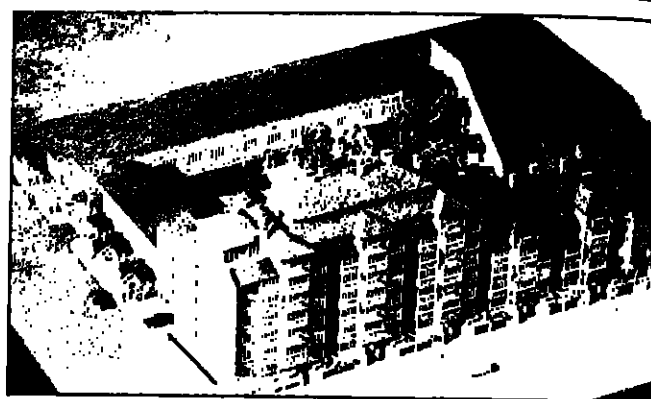


Luxury in the park

Right: Mappin Randall & Parkes have designed a luxury 114-home development near Regent's Park in London.

The £7 million development comprises units ranging from £75,000 to £500,000 and includes a central landscaped garden, sports centre and underground parking.

The first houses in the development will be completed late this year with apartments available from mid 1987.



Nuclear refuge

Left: The Russian radioactive cloud which passed over Britain recently has led to renewed interest in James Crabtree's nuclear shelter (BD last week).

The architect is pictured inside his £10,000, subterranean shelter, made from helical steel and patented in 1984.

He admits that less than ten of the shelters have been installed for private buyers in the UK, but the Federation of Nuclear Shelter Consultants & Contractors is lobbying Government for a national shelter programme.

Festival flair

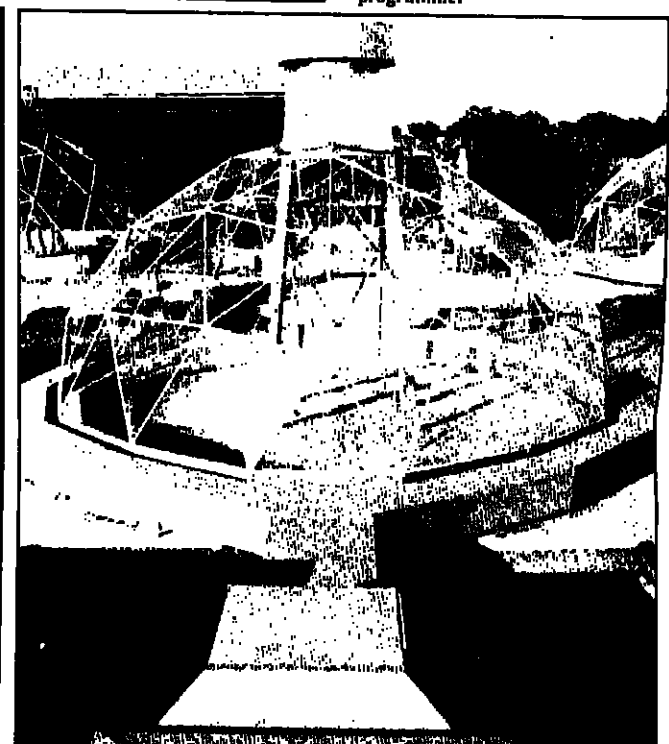
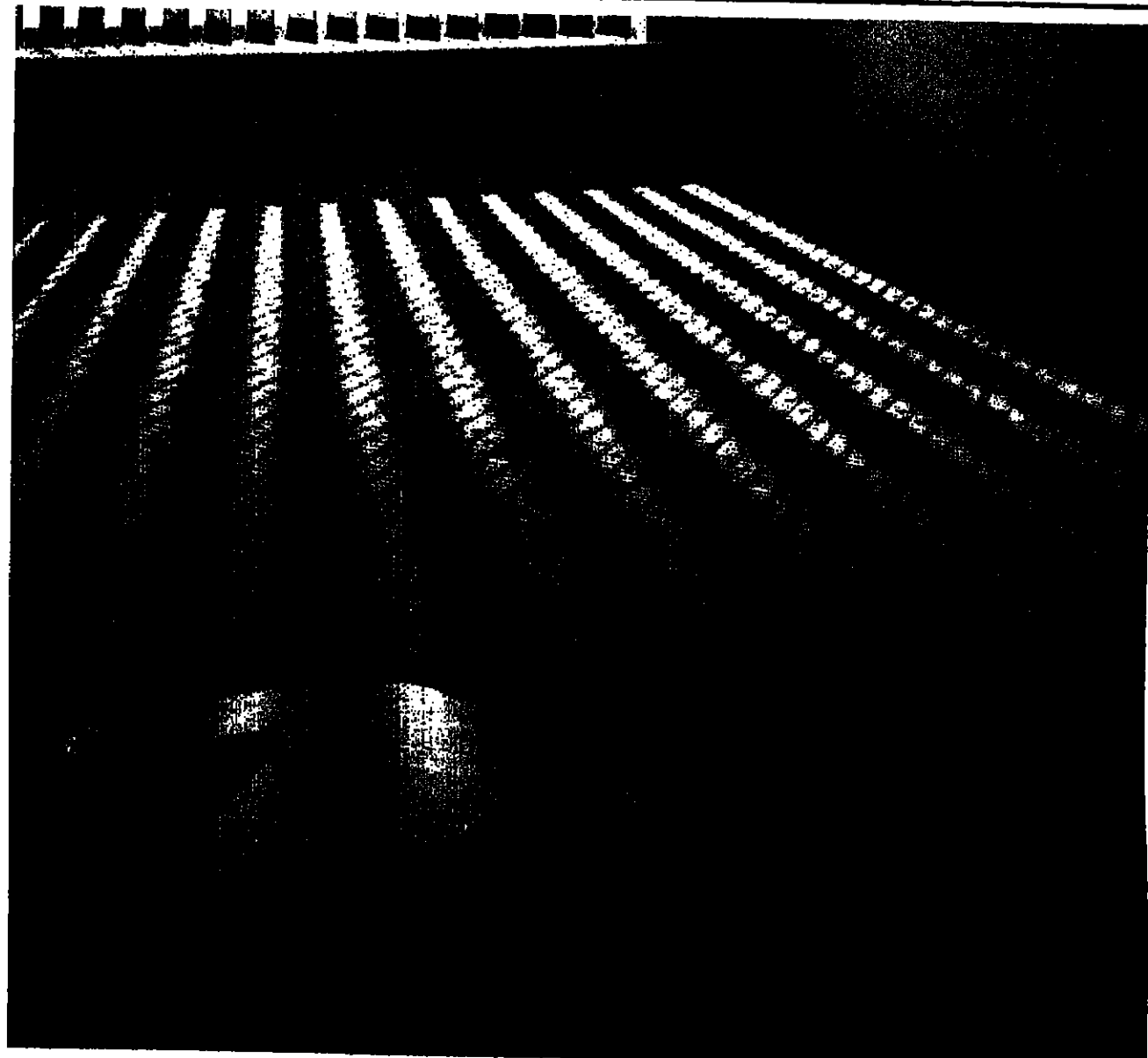
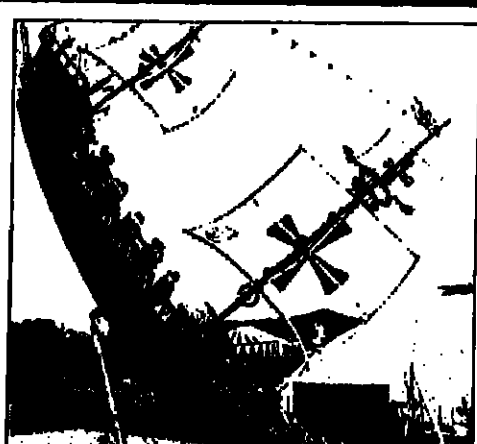
Michael Heseltine recently opened the Transworld Festival Gardens, at the Garden Festival site on Merseyside which he helped to establish as secretary of state.

In the last two months the 30ha gardens have undergone £3 million of refurbishment supervised by the architects and landscape planners Sargent & Pottrill.

The work has included the introduction of fun rides (pictured right) and there are plans for a further £5 million development including an artificial hill and a watercourse.

Meanwhile, the newly opened National Garden Festival at Stoke has an architecture pavilion put together by the North Staffordshire Society of Architects with help from the RIBA and the north-west region (above).

All the display boards have been fully booked by practices and it will also run travelling exhibitions such as "Forty Under 40".



Domes of discovery

Four geodesic domes have been installed at Lancaster University as part of a study of pollution.

They are greenhouses supplied by Rosedale Engineering and adapted by the biology department to investigate the effects of acid rain on plants.

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Geldof speaks out on Dublin's unfair city

NEVER one for diplomatic understatement, "Saint" Bob Geldof, who has raised some £150 million for famine relief in Africa with the aid of his architect campaign director, Kevin Jenden, has turned his wrath on the destroyers of Georgian Dublin.

Invited to a civic reception in his honour at the Mansion House, Geldof let rip: "This city has become increasingly brutalised". Most of the places he grew up in had been replaced by "the most mediocre, unattractive, architecturally inarticulate buildings I've ever seen in my life."

"They are a scandal. They can only be the product of back-handers, political corruption and moral degradation," he went on.

The City Fathers were understandably taken aback by this outburst, reported in an excellent book just published, *The Destruction of Dublin*, by the Irish Times environment and planning correspondent, Frank McDonald (Gill and Macmillan, £7.95).

Ireland's answer to Oliver Marriot's seminal book, *The Property Boom*, it reads like a detective novel. Many of the facts were culled from the Emerald Isle's own *Private Eye*, *Phoenix*.

Sam Stephenson, Arthur Gibney and a host of other familiar architects and developers (eg Harry Hyams) feature, and rather liked Sam's response to a critical appraisal of one of his buildings: he railed against "noisy lynch-mobs baying around the drawing board" and said that, above all, the architect needed "courage and an understanding of historical perspectives to armour him against character assassination and see him through the Kafkaesque labyrinths of conservation-claque controversy".

Eloquence almost worthy of Saint Bob himself.

It has also been disclosed that the policy committee's "unanimous" support for Luder was not unanimous. Some members of council have also expressed surprise that so many members in the regions should have "spontaneously" written to Larry Rolland saying that Hackney was "unsuitable".

A call to Hackney from Rolland the morning after the council meeting would have made an amusing sketch on the satirical radio programme, *Week Ending*. I gather the gist of it was: "Well, what do you think of that, Rod? Ha, Ha". To which came the reply, "Owen and I are friends and it will be a clean fight. May the best man win".

Silence. And then: "You aren't still proposing to stand are you? I think we should have a chat when I get back from the AIA Congress..."

The end? Unlikely.

WHO are Britain's three leading architectural experts on inner city regeneration? The question arises because the American Institute of Architects is planning an exchange of top names to visit projects in each country later this year, and compare experiences.

The experts put forward by RIBA are, I understand, Patrick Harrison (RIBA secretary), David Atwell (RIBA director of public affairs) and the hardy perennial Ken Martin, head of Liverpool poly school of architecture, media man and fast-rising star of the RIBA's Community Architecture Group.

Appointment with fear

FRIDAY June 13 could have a particular significance for the RIBA, even for those not normally superstitious.

Attempts are being made to identify possible speech-writers for the Prince of Wales, who will be presenting *The Times*/RIBA Community Enterprise

awards at 66 Portland Place that afternoon. Rumour has it that what he has to say could be on a par with the infamous Hampton Court intervention two years ago.

Countess "carbuncle" Spencer, the Prince's mother-in-law, is not thought to be among the contributors this time, however. But any repeat of the foolish attempts by the RIBA to persuade the Prince to alter his speech will be met with equally short-shrift. Batten down the hatches!

Historical approach

CONTRARY to reports, Owen Luder's nomination for the UIA presidency was being lined up as early as last summer, unbeknown to the UIA or the now unofficial candidate Rod Hackney.

Luder waited on the sidelines until the "Divided Britain" controversy hit the press in the autumn. The "unofficial" approaches he received from the RIBA just happened to come from the president and the secretary!

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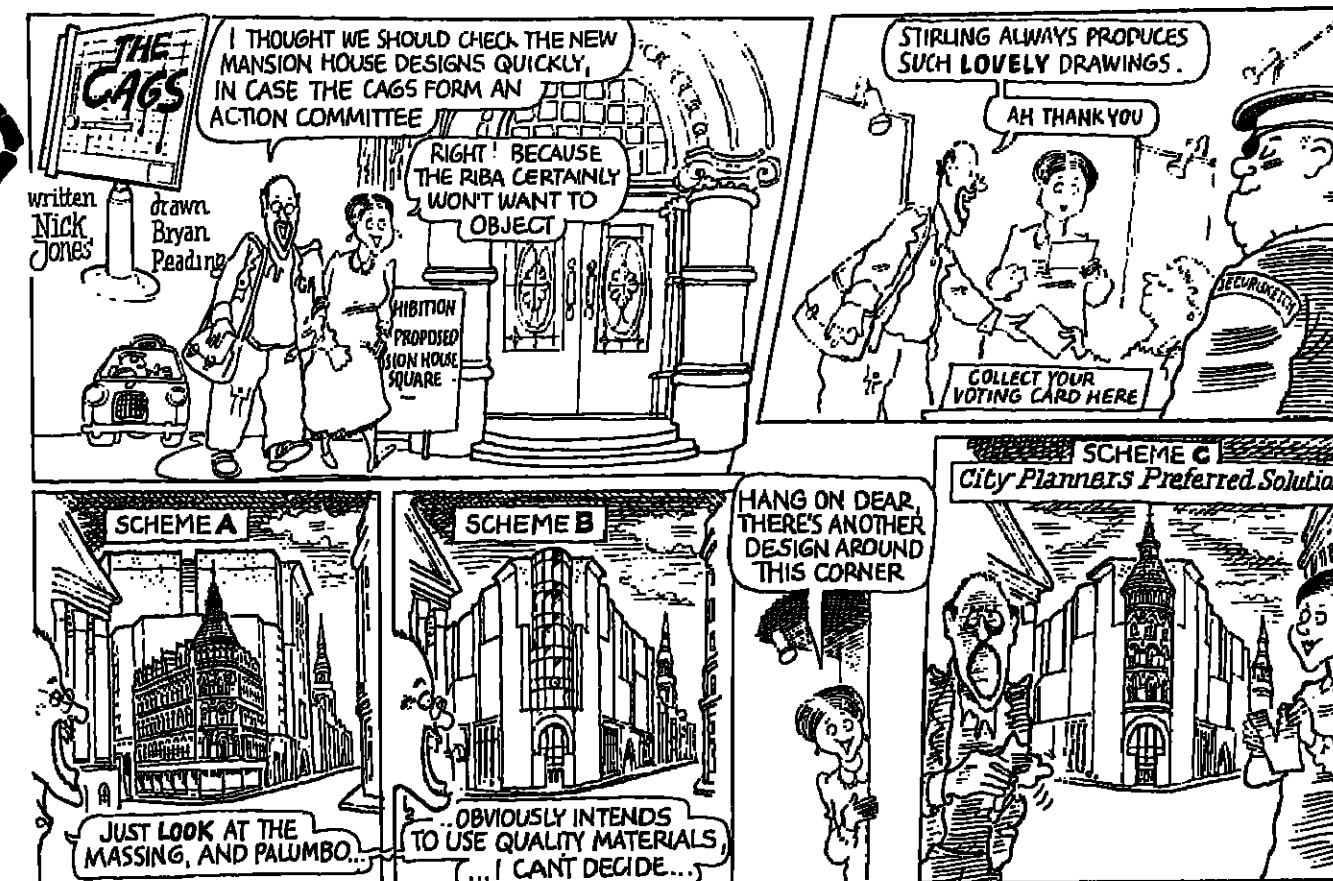
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10 years ago

SEVERAL well-known members have failed in their bid to become RIBA councillors. Unsuccessful candidates in this year's council elections include Ray Moxley, Robert Forsyth, Jane Drew and David Keate, as well as Tom Markus, Sherban Cantacuzino and Peter Chamberlain.

Building Design, June 4, 1976.

Statistics



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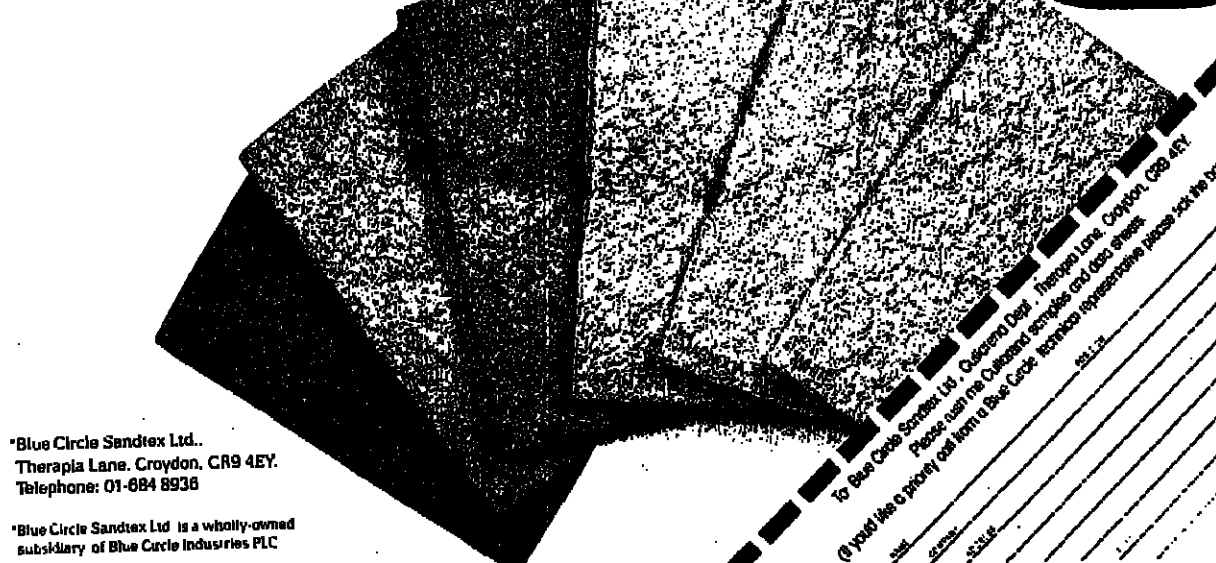
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Character ruined by extension

A TIMBER framed house in Ferry Wood, Selling, Kent, with two bays, probably dating from 1580, was included on the register as a Grade II-listed building.

It was cased with red facing bricks on the west and south sides, with clay tile hanging to the first floor of the west elevation.

The east elevation, formerly of timber framing with wattle and daub infilling, had been covered with a lean-to single storey outbuilding under a "cat-slide" clay peg tiled roof. The north elevation was clad with tarred weatherboarding. The roof was hipped at the southern end, gabled at the northern end, and covered with Kent peg tiles.

The windows were small casements, some of cast-iron dating from about 1800.

In the timber-framed rear wall there was an original oak-framed window with diamond-cut mullions. To the north of the house there was a single-storey oak framed outbuilding with weatherboard cladding.

Planning permission was granted on March 19, 1984, for the construction of a single and two-storey extension.

An enforcement notice complained that the development had not been carried out in accordance with the approved plans and specification.

The requirements of the notice were to:

- remove the new roof to the studio, take down to original eaves level (single floor) and replace by a pitched roof without fenestration;
- reduce the overall size of the front porch and remove the windows in the side elevations thereof and fill in with suitable material;
- remove all new windows (other than those in the side elevations of the front porch) and doors.

The owner appealed and submitted that although the new windows were of mahogany, they would weather to resemble oak and that the sections of the window frames were hand-made copies from windows contemporary with the appeal building, found at Chatham, near Canterbury.

They were in keeping with the period and style of the house, he claimed.

Investigation had revealed that the roof of the barn was rotten and its complete replacement was necessary. It was pitched at about 30 degrees, and in order to hang peg tiles, to match the main house, it was necessary to increase the pitch of the new roof to at least 45 deg. It was logical in these circumstances to raise the walls of the building and insert windows, to make use of the additional roof space created.

The local authority, however, claimed that there were 35 variations from the approved plans, "including new dormers, a new first floor to the single-storey outbuilding and different and larger windows on all elevations. There was a new chimney stack, an extension of the rearward projection of the new building linking the main house to the barn, and differences in the details of almost all new external doors and windows. The porch was larger than shown on the approved plans".

The inspector with delegated authority wrote to the appellant: "Before the works which you have undertaken were commenced the appeal building was a typical Kentish cottage of modest scale and wholly tradi-

tional appearance.

"The permission granted by the council allowed a considerable extension to the original building, but sought to preserve the scale and character of the former dwelling.

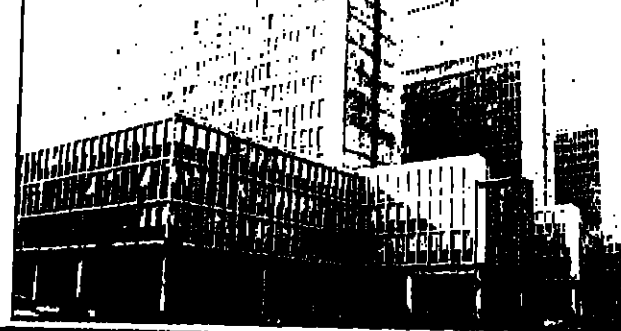
"Your scheme as built (although not fully complete) increases the volume of the building beyond that permitted.

"In my opinion the local authority were generous in their recognition of the need to extend the cottage to meet present day requirements, and I share their view that the further extensions have overwhelmed the original structure.

"This is particularly the case with regard to the barn, where what was once a detached outbuilding, that would have

Planning

Appeal decisions



been a single-storey appendage in the approved scheme, has become a substantial two-storey wing only a little lower than the main house.

"The matter of scale is also relevant to consideration of the windows.

"Small, simple windows in small panes are characteristic of the cottages scattered in the Kent countryside.

"The larger windows which have been inserted create a balance of window to wall which is alien to the character of the original cottage and creates an impression of over-fenestration.

"Moreover, all the new windows are of modern materials and unusual design. In these respects, they have no affinity with the old building which they

should complement. Weathering of the timber would improve their appearance, but not sufficiently, in my opinion, to render them acceptable."

He therefore upheld the enforcement notice, with all its requirements.

T/APP/V2255/C084/3379/P6 Swale Borough Council

Objection shot down

PERMISSION was granted on December 11, 1981, for use of land near Westfield House Farm, Silkstone Common, Barnsley, for clay pigeon shooting subject to a condition:

"There shall be only five stands from which people can fire."

On April 30, 1985, Barnsley council issued an enforcement notice alleging that this condition had been breached.

On appeal, a DoE inspector reported:

"The council submits that the condition relating to the number of stands sought to ensure there would be no more than one gun being fired at any given time. But I do not consider this further restraint can be read into it.

"Should, for example, a condition state that there shall be only five car parking spaces where people can park their cars, I do not think it could reasonably be interpreted as meaning that not more than one car at a time can be parked there."

"Condition 3 requires that the shooting at clays shall not take place from more than five firing positions within the permitted area at any one time. There is no evidence that this number has been exceeded. Consequently, I find that the condition has been complied with and there has been no breach of planning control. The appeal therefore succeeds.

Earlier, he had commented: "Whatever may have been discussed beforehand, or briefs or reports made, it is the development proposal as finally approved which is the decisive consideration."

"The notice of decision dated December 11, 1981, is the formal document and conveys permis-

Planning



There was a closure order in

force and he claimed that necessary repairs would cost £35,000.

The council contended that since the house was now in the West Hill Conservation Area, designated in 1977, it had become an attractive investment and could be reinstated for housing.

The inspector, with delegated powers, who heard the appeal, said:

"The financial implications of refurbishment are a relevant factor in this case and bearing in mind that the upper floors have been empty for 10 years I am not convinced that there is a realistic prospect of refurbishment for housing purposes.

"I therefore consider that as regards the first issue an excep-

Attractive investment?

BRIGHTON council rejected an application for the change of use of 32 Church Street from shop and residential to "storage and window display".

The appellant contended: "It was not practicable to refurbish the first and second floors as residential accommodation at reasonable expense."

T/APP/N1405/A/85/033103 Brighton BC

tion to the housing policy could be justified in this case."

But he turned down the appeal on the ground that "the introduction of a storage use in the ground floor of the appeal premises would significantly detract from the character and appearance of the stretch of the street".

T/APP/N1405/A/85/033103 Brighton BC

Matter for the courts

LEACH House, Thornley, had not been in residential use for a considerable time and it was in part of the Forest of Bowland area of outstanding natural beauty.

An application for its restoration to residential use and for alterations which would materially alter the appearance was refused.

It was said by the inspector who heard the appeal to be: "in poor repair, with large areas of the roof uncovered, and with some window and door openings entirely open."

"The question of whether it has any lawful use is a matter for the courts."

He decided to grant planning permission.

"This traditional building is in a close relationship with others, and, as I saw on my site visit, is set into the rising ground to the north."

"It has a character sympathetic with that of the landscape."

"There would be conflict in the structure plan and other policies restricting development in the countryside forming part of the Forest of Bowland area of outstanding natural beauty, but the proposal would not cause demonstrable harm to interests of acknowledged importance."

T/APP/T2350/A/85/0400778/P2 Ribbles Valley BC

DoE ruling quashed

AN application for the residential development of 5 acres of land in Witney, Oxfordshire, was refused by the local planning authority and upheld on appeal by the secretary of state.

But the High Court in the case of *Pyv Secretary of State for the Environment* on April 22, 1982, quashed the decision of the secretary of state.

The main reason given was that the secretary of state had failed to take into account a material factor, namely his own circular, DoE 22/80 issued between the submission of the inspector's report and his decision letter.

In his report on a reopened inquiry, the DoE inspector said:

"Witney has been identified in both the approved structure plan for Oxfordshire and the proposed alterations as an area to which most housing development will be steered."

"Irrespective of this, I take the view that the proposed development could be regarded as limited rounding off of the existing development in this part of Witney and that if it were permitted this would not be seriously prejudicial when considering the Witney Town Map."

"I do not consider, after taking into account the provisions of Circular 22/80 and of the advice contained in relevant subsequent circulars, that there are now sufficiently strong and clear-cut reasons to preclude the proposals."

The secretary of state agreed and granted outline permission subject to the usual conditions. APP/5356/A/79/11530 West Oxfordshire DC

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What the doctor ordered

THE DHSS was the appellant in an appeal against refusal of outline planning permission for the residential development of a site of 3.5ha in Crowthorne, Berkshire.

The inspector, with delegated authority, who heard the appeal, said:

"Main issues in determining the appeal were:

"firstly, whether there is a shortfall in land for housing in terms of Circulars 22/80 and 14/84 such as to create a particular presumption in favour of this scheme;

"secondly, whether the development fell within the scope of Policy H6 of the Central Berkshire Structure Plan, which provides for continued development of small sites on the fringes of settlements;

"and thirdly, whether the development of the site would cause unacceptable harm to the character and amenity of the immedi-

ate and wider areas."

He concluded: "The development of this site on land between the existing housing and the spine road represents an entirely logical extension to Owlsmoor. Whilst the site is of the order of 3.5ha, I consider that within the context of the substantial Owlsmoor housing area the site could reasonably be considered to fall within the scope of Policy H6 as a small rounding-off site.

"There is no strict definition as to the upper size limit of such a site: the guideline of 1ha for referrals to the county council does not provide a definitive rule as to what does or does not fall within the scope of Policy H6 and I am satisfied that the important factor in its relationship with the existing built-up areas is that in this case it comprises a fringe site as envisaged by that policy.

"I do not consider that development of the site would materially infringe upon the countryside gap between Crowthorne and the Owlsmoor/Sandhurst area, nor provide a precedent for encroachment elsewhere into the countryside.

"The site constitutes a rounding-off of the Owlsmoor housing area and judging the proposal on its merits there are no sound or clear-cut reasons to

refuse the application and outweight the general presumption in favour of development. "In these circumstances and in the context of the advice in paragraph 8 of Annex A of Circular 15/84 that even were there to be a five-year supply of housing land this should not preclude residential development on other sites, each case still to be considered on its own merits.

"Whether or not there is a shortfall of housing land does not therefore bear upon my decision."

He therefore allowed the appeal subject to conditions. T/APP/C0305/A/85/031399/P3 Bracknell DC

Green belt extension

"ST MICHAEL'S Royal", Mountnessing Road, Billerica, lies within the generalised green belt in the approved county structure plan.

An application to install dormer windows to provide two extra bedrooms and a bathroom in the roof of the existing bungalow was refused.

An inspector with delegated powers, who heard the appeal, reported: "The alteration to the north, front, and south elevations are well designed and in sympathy and scale with the existing building.

"In particular, I judge that the flank profiles of the front and rear dormers as seen from the south would merge unobtrusively with the tiling and ridge line of the existing roof which would appear behind them on the north side."

He rejected the council's argument that the increase of 57sq m would increase the occupancy potential from four persons to between seven and nine.

He therefore allowed the appeal and added in his Decision Letter to the appellants: "A relevant change in circumstances has occurred since the 1981 appeal decision was made.

"In particular, I have had regard to the fact that your children are now of the age where it would be appropriate for them to have separate bedrooms — a factor which the inspector did not consider to be pressing at the time of the earlier appeal.

"Furthermore, the council has relaxed the floorspace limit since 1981 to reflect the more

liberal tolerances of the General Development Order.

"Although your clients' proposal exceeds the limit, it seems to me that the relaxation in itself demonstrates that an unduly rigid approach should not be followed."

T/APP/H11515/A/85/036239/P3 Brentwood DC

Supply and demand

"THE existence of a five-year supply of housing land does not justify the rejection of a proposal," reported a DOE inspector who held an inquiry into the rejection of a planning application made by John Madin Design Group, on behalf of Severn Trent Water Authority, for outline permission for the residential development of land near the Staffordshire and Worcestershire Canal at Wombourne.

She also said: "There is always a presumption in favour of allowing development, having regard to all material considerations, unless that development would cause demonstrable harm to interests of acknowledged importance.

"However . . . to release the appeal site would conflict with the aims of the structure plan, which is barely 18 months old, and as such would cause demonstrable harm to interests of acknowledged importance."

She therefore recommended dismissal of the appeal and the secretary of state agreed. He said: "The proposed development is contrary to the policies and proposals of the approved county structure plan . . . this must be the overriding factor in determining this case."

APP/C3430/A/85/027809 S Saffs DC

Defective notice

PLANNING permission was granted for a new driveway at Craigleth Guest House, Hoole Road, Chester, subject to the condition:

"A turning and parking area shall be provided as shown in green on the application plan, and shall be graded and formed to the satisfaction of the local planning authority."

An enforcement notice was served alleging that this condition had not been complied with.

The evidence was that: "A parking and turning area was laid out as required by condition 3. At about the end of 1981 further engineering operations were undertaken.

"Hardcore was laid down to make the whole of the front gardens of No 56 available for car parking.

The inspector who heard the appeal decided the enforcement notice was fundamentally defective and could not be corrected.

He therefore quashed it. T/APP/X0630/C/85/1633/P6 Chester CC

A vacant expression

WHAT is a "vacant plot" in a settlement in a green belt area was discussed in a recent appeal.

Outline permission for the erection of a single residential unit at "Crossways", The Street, Puttenham, Guildford, was refused.

On appeal, the inspector rejected the council's submission that Crossways was outside the confines of the settlement of

Puttenham.

The council also contended that the site was not a "vacant plot" as defined in the Local Plan, meaning "a site capable of accommodating not more than two dwellings each of a size commensurate with dwellings in the immediate locality."

The inspector held that this was "a vacant plot" within the meaning of that definition:

"Any dwelling on the appeal site would need to be designed so as not to be detrimental to Crossways and its setting and on that basis would be unlikely to affect detrimentally the character of Puttenham," he concluded, and granted permission, subject to the usual conditions. T/APP/Y3615/A/85/37919/P2 Guildford BC

Residents defeated

THE residential development of a 1.4-acre site in Stanley Hill Avenue, Amersham, was refused by the Chiltern District Council.

On appeal, 51 local residents supported the council's decision and instructed a barrister to appear for them.

The site consisted of five rear gardens of houses.

It was identified, the appellants, L A Kenworthy & Co Ltd, claimed in 1981, as "potential housebuilding land".

However, in 1982, they claimed, "It was deleted from the council's list of potential sites in 1982 solely on the grounds of difficulty of land assembly and that access could not be accomplished to the standards of the Highway Authority."

The inspector, with delegated powers, concluded: "The land can be released for housing now without harm to the general thrust of restraint policies contained in the Structure Plan.

"Turning to the local impact of the proposal, I note that the council raises no infrastructure or site specific objections.

"The proposal can be allowed without harm to the existing quality of this pleasant residential area."

He therefore allowed the appeal, granted permission, subject to the approval of the detailed approvals. T/APP/X0415/A/85/32012/P2 Chiltern DC

Each on its merits

AN application for residential development at a density of 10 dwellings per acre on 15 acres of land in Durrington, Wiltshire, was not determined in time.

On written appeal, the secretary of state noted:

"As a result of the proposed development, the maximum housing allowance in the structure plan for this village would be exceeded.

"However, Circular 14/85 makes it clear that the development plan is but one of the material considerations (albeit an important consideration) to be taken into account when dealing with planning applications.

"It is not considered that his marginal increase over the structure plan allocation (which is a reflection of scale, rather than a precise limit) is sufficient reason to refuse planning permission in this instance.

"Each case must be considered on its planning merits, having regard to any relevant provisions and policies of the development plan."

He therefore allowed the appeal, subject to the usual conditions. APP/T3915/A/85/039835 Salisbury DC

To the partners and associates of Edward Cullinan, Knapton Deane Thompson & Partners, T.P Bennett & Son, Watkins Gray International (UK), Louis De Soissons Partnership, Fairhursts, Sir John Burnet Tait & Partners and Owen Luder Partnership.

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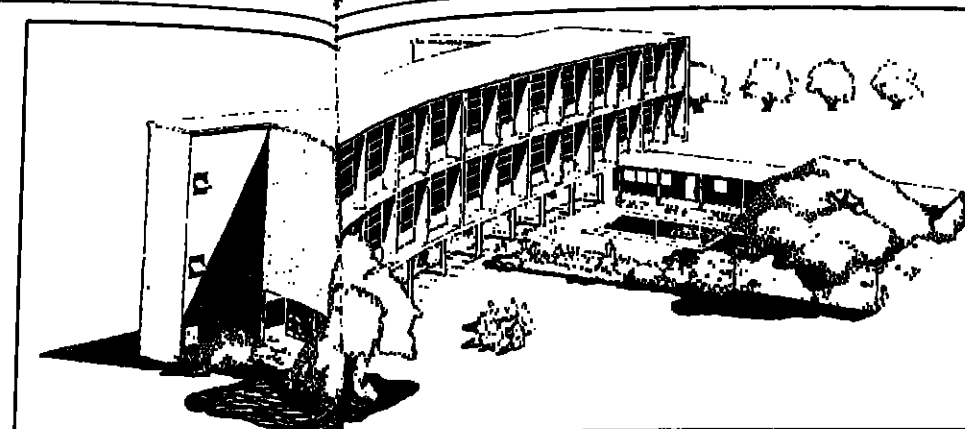
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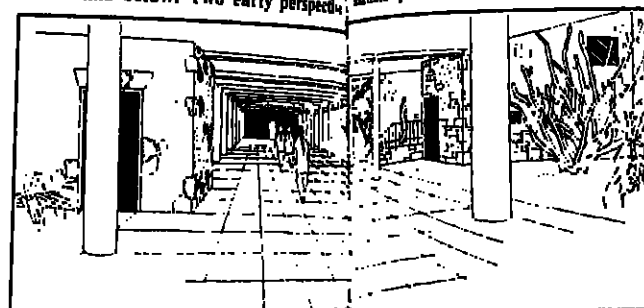
Modernism

Dennis Sharp reviews the work of two pioneering Modernists in East Africa.

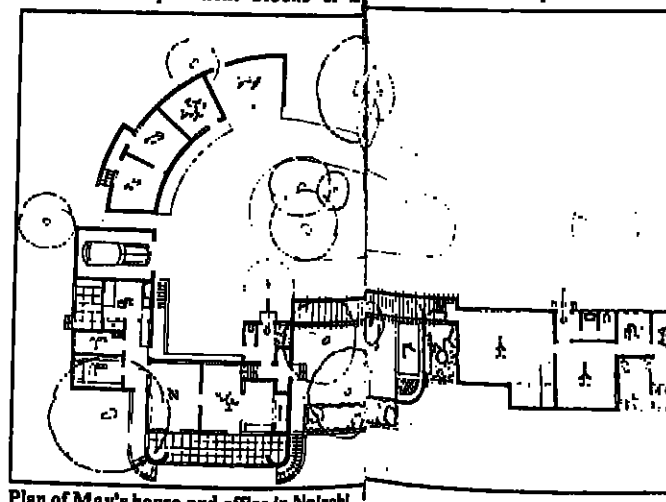
OUT OF AFRICA



Above and below: Two early perspectives of the Aga Khan School, Kisumu, Kenya, c. 1950.



One of the apartment blocks of the Delamere Avenue Development.



Plan of May's house and office in Nairobi.

By the end of that year there was a workable new lingua franca for architecture and an organisation set up and ready to promote it: CIAM. During the following 30 years the new style of building was to transform the appearance of towns and cities everywhere, from seaside shores to metropolitan centres. The modern language of architecture proved to be more successful than Esperanto. It marked, as Bruno Zevi has said, "a culture's coming of age".

It arrived in East Africa almost by chance in the mid-30s. The major buildings erected in the British and German East African possessions up to that time had been largely influenced by the Beaux Arts tradition, although a few "art deco" style buildings were built in Nairobi and Kampala in the 1930s. But with the arrival of German Modernist and CIAM vice-president Ernst May in 1934 and, a decade or so later, the colonial pioneer of English Modernism, Amyas Connell,

the architectural scene changed fundamentally. Both architects laid the crucial foundations for the acceptance of new architecture in East Africa, first as a continuation of Corbusian ideas using the CIAM vocabularies, and later in a much more local way. This article examines the unique contribution made by both Connell and May to the growth of an indigenous East African Modernism.

The codification of the modern architectural language helped to establish its universal identity. Its characteristics became well known: white finished external cubic shapes, and the freedom of plan, wall surface and structure which provided its armature. After the second pioneering period was over its growth as a "style" was seen first in the wealthy and populous Western countries.

Because of the mixed nationality of the pioneers and through the auspices of the CIAM, the diaspora fanned out throughout the world. It reached colonies and protectorates in the far-flung crevices of empire. It took to the new trading routes in countries which during the 1930s were gradually being transformed from rural to urban economies.

Ernst May arrived in East Africa as a refugee from Germany in 1934. He settled in Tanganyika (now Tanzania) as a farmer, after retiring as a rather disillusioned devotee of the Soviet Union. But soon after he arrived in Africa he began again to exercise his skills as an architect/planner, carrying out work in the East African territories of Tanganyika (initially a German colony; later ceded to Britain as a protectorate), Uganda and Kenya (both British colonies). May moved to

Modernism



The Nairobi Girl Guide HQ which May roofed in clay shingles to overcome a shortage of building materials after the war.

Nairobi in 1937, where he built his own house and office. Later he opened an office in Mombasa, which is still operating today.

May had left Frankfurt-am-Main — where he had been city architect — in 1929 to take up an appointment as a town planner/adviser in the Soviet Union. There his "brigades" of experts were responsible for setting up several new towns, including the expressly "modern" workers' city of Magnitogorsk.

In 1947 May became planning adviser to Kampala in Uganda, but he also enjoyed considerable personal success as a private architect in the Nairobi area. He

became responsible for some of the Aga Khan's East African work (as did Amyas Connell's practice) and he had other influential clients. For one of the Aga Khan's own community members, he designed an unusual and impressive hotel in Mombasa. The *Oceanic* — designed in 1950 but completed much later — presaged a building boom on the sunny east coast of Kenya. Now somewhat dwarfed by the proliferation of package holiday hotels and residences on the north and south coasts of the city, it is nonetheless a bold and consistent example of continental Modernist architecture planted

by the Indian Ocean. Shaped like the prow of a great passenger vessel it still sits comfortably on its hilltop site where it meets the needs of the hordes of sailors of the American Fleet rather than the sophisticated travellers it was originally designed for.

May used reinforced concrete in an entirely continental way and most of his buildings looked classically modern. The *Oceanic* was a fluid piece of organic functionalist design, as was his most ambitious housing scheme in Nairobi for the Delamere Avenue Development designed at the end of the 30s. The apartment blocks were laid out

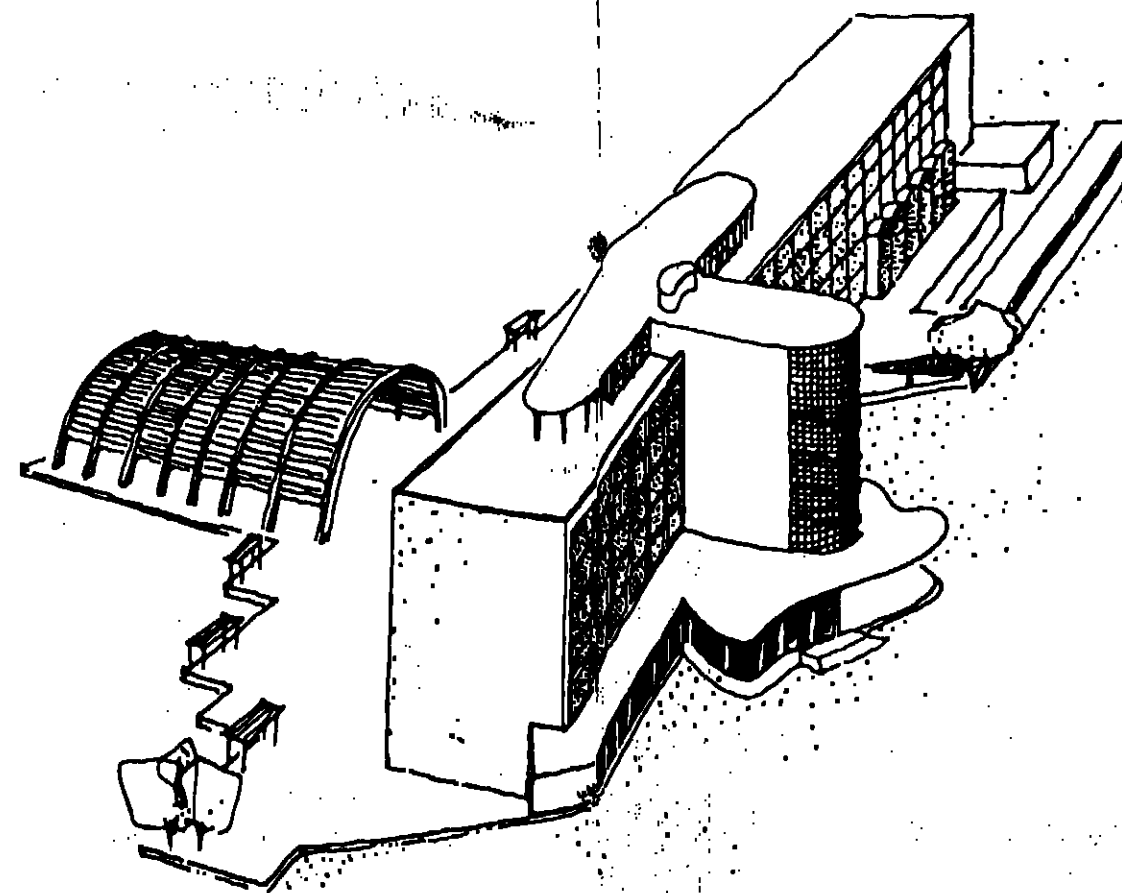


May settled in Tanganyika in 1934.

— Frankfurt fashion — on a sloping site, they were faced with render.

Later, he developed an interest in handmade clay shingles, which he introduced in the Girl Guide Headquarters in Nairobi as a roofing material to overcome a local shortage of building materials at the end of the war. He described his methods in an issue of *Country Life* in 1945: "A clay-shingle is made by working clay into a layer of straw, reed or grass, in such a way that the finished shingle consists of a layer of straw mixed with clay on the inside while the top is formed by grass only." It

continued page 22

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May's perspective sketch for the new Oceanic Hotel at Mombasa, the first major luxury Western style hotel to be built by the Indian Ocean near the city centre.

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Modernism

Out of Africa

from page 21

gave the appearance of the outside of a traditional East African thatch; underneath it gave a neat, smooth finish.

Amyas Connell went to Africa from London in 1947. He accepted what was initially meant to be a short-term contract to go to Tanganyika to design and supervise the construction of a new village and school farm ("Kanga"). In fact he settled in East Africa, returning to London only in the late 1970s, largely for medical reasons. For most of his African days he lived in Nairobi. He died in London in 1980.

May and Connell took to East Africa an attitude to design based on a rational approach to modern architecture. Although neither of them were die-hard functionalists, they both represented the new internationalism. They worked within the established vocabularies of the new architecture. Both came from backgrounds in which value had been placed on the design of individual dwellings.

But whereas May's experience had been gained through an active involvement as architect and planner in a socialist city and with the problem of mass popular housing which had an ideological bias, Connell's expertise was gained through the design and erection of a small number of pioneering and revolutionary (in a design sense) private houses with his partners Ward and Lucas. These were exercises in personal creativity, and were much more like architectural researches and studies rather than attempts to meet specific political or commercial ends. But in Africa both May and Connell were on par: both provided future generations of designers with models and precedents.

Connell had gained an enviable reputation in England between 1929-1939, when British Modernism was at its height. But, like his brother-in-law and partner Basil Ward (they were joined later by Colin Lucas), he was not able to sustain that kind of success in the post-war years. Connell, Ward & Lucas' success was exceptional for a small firm with few commissions. Each project had been newsworthy and controversial.

With his earliest project



Two houses by Connell for Barclays Bank at Tanga soon after they were completed in 1949.

"High and Over" — designed for Sir Bernard Ashmole (the then director of the British School in Rome) at Amersham in 1929 — Connell secured himself a niche in contemporary British architectural history. It was a remarkable house, it was a half-baked structure. It expressed its outline and through its plan how a great country villa might be rationalised for modern living. Whether Connell saw this as the culmination of a great tradition or conceived it as the commencement of a new form of expression for such a building he never said, although he often referred to a "new tradition" existing between classicism and Le Corbusier's *machine à habiter*.

He claimed his inspiration for the house came from observations made in Italy and with the intoxication of "the new" particularly as it exhibited itself in the Paris Exposition of 1925. Connell visited, with Basil Ward, Le Corbusier's *Pavillon de l'esprit nouveau* at the Paris show and at that early stage he had sensed the powerful and profound influence that Charles-Edouard Jeanneret would have on architectural consciousness throughout the world. Although it is also unclear whether Connell or Ward actually read *Vers une architecture* in the original, they were quite clear as to its message.

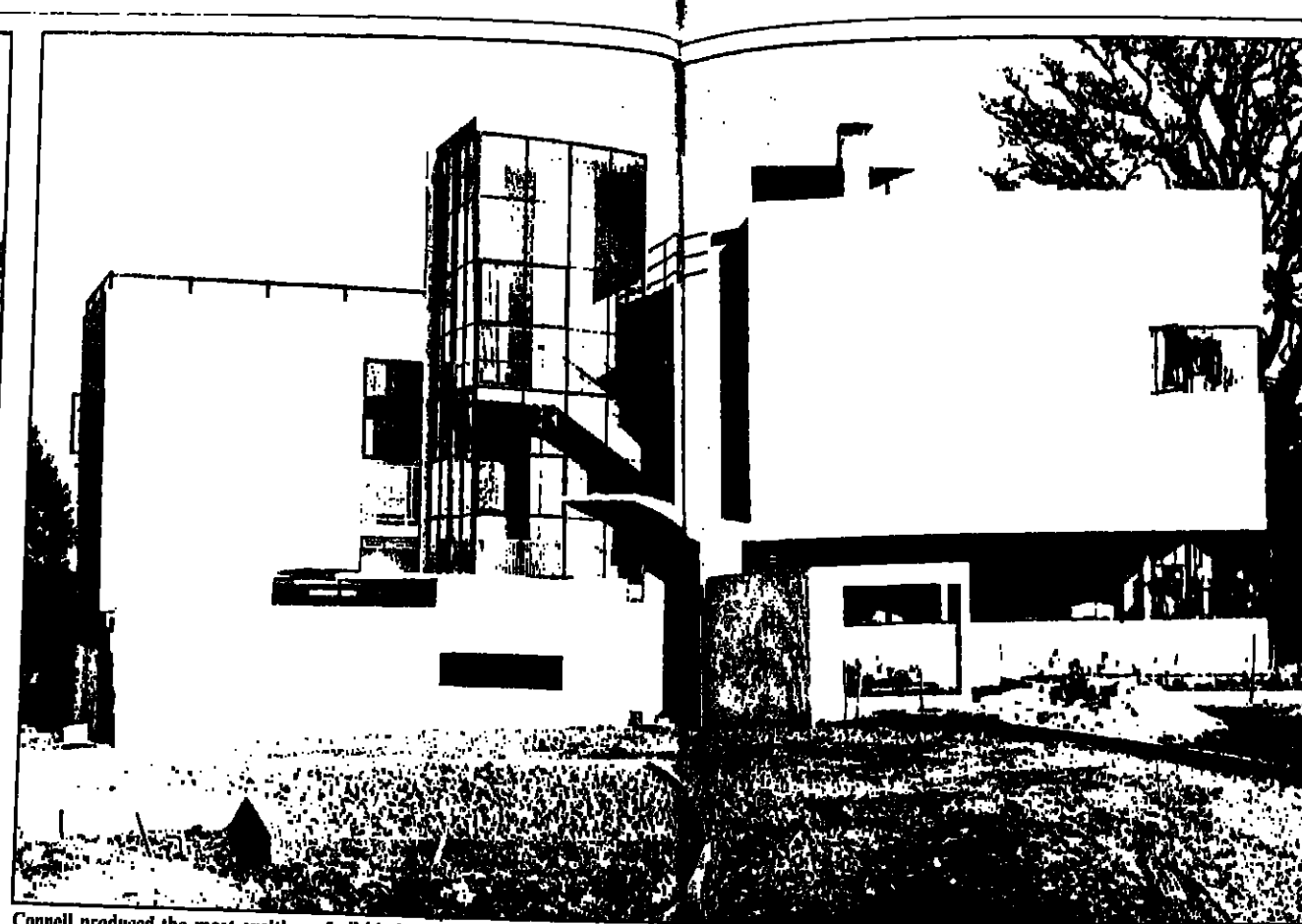
For most of his life Connell viewed Le Corbusier's ideas with great respect and sympathy. But while in Africa he moved away from the position of a strict disciple that he had adopted earlier. In a letter written to a young assistant in December 1969 Connell spoke of Le Corbusier's real contribution to urban development and of his ability to translate a planning problem and its engineering requirements into contemporary architectural form. He wrote: "He... never lost

sight of the relationship between architecture and the society which produced it. His analysis of traditional architectural form is very evident in his adoption of proportional formulae and their aesthetic application to building."

This was typically Connell: a generously made, rounded argument which never lost sight of his commitment to his own Classical upbringing at the Burlington school under Hector Corfield. When, in the mid-1920s, he demonstrated to the other UCL students how to draw, he also confirmed within himself his own talent as a designer. He never stopped drawing. Coupled with his

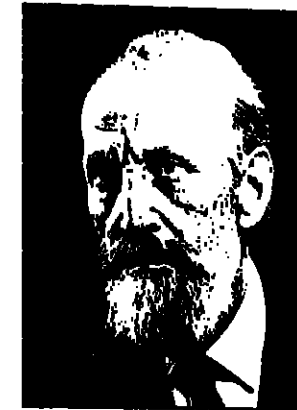
determination to achieve success in his studies — he had after all come to England from New Zealand like a well-trained All Black to take the Rome Prize — his drafting ability gave him the confidence to experiment with and use the newly-minted architectural coinage proffered by Le Corbusier.

It is perhaps not sufficiently clear yet to architectural historians that High and Over (first designed in 1928 but not completed until 1931) was, after Peter Behrens' Bassett-Lowke house at Northampton, the first real manifestation of the "new architecture" in Britain. Admittedly, Emberton's Royal Corinthian Yacht Club at Burn-



Connell produced the most exciting of all his houses in this design for New Farm (originally Aldings) at Grayswood, near Haslemere, Surrey, 1932.

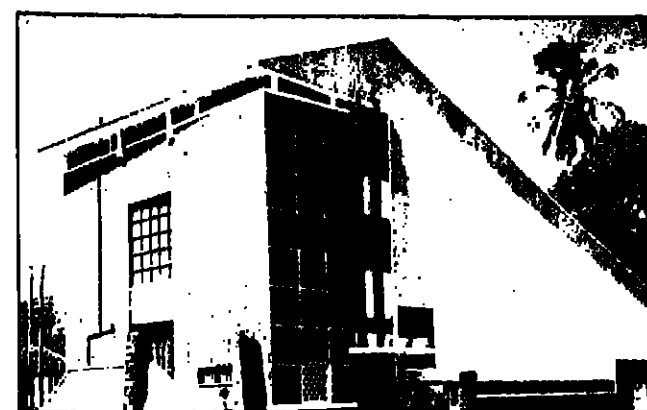
Modernism



Amyas Connell, pictured in 1975.

ham-on-Crouch emerged about the same time, but it looked more "nautical" than Modern. It had few undertones of the ensuing war on traditional architectural values that was to be fought by young adventurous firms such as Connell and Ward's. The basis of the controversy was not merely stylistic.

Although many Continental modern architects had accepted Cubism (or perhaps Le Corbusier's *purism*) as a basis for their approach to the new architecture, Connell himself had eschewed it. He was not so much influenced by these inherited attitudes as inspired by their dynamic possibilities. Thus, his Cubist references were most



Connell designed this 'Novelty Talkies' cinema for Tanga.

vigorously exploited in a building as original as New Farm (originally the Aldings), a house at Grayswood in Surrey which Connell built for Sir Arthur Lowes Dickenson in 1932, then in comparably sized continental examples by other architects. This house had a plan of remarkable originality, which met what Basil Ward was later to call "modern needs with modern means" — a rather prosaic statement maybe, but one which was made with the comforting knowledge of hindsight that Connell had, in the short space of three years, achieved an architectural unity and a confident way of expressing plan, function and structure through

the use of that thoroughly un-English material, reinforced concrete.

The Aldings house was, I believe, one of his greatest architectural achievements. It succeeded where High and Over had failed stylistically. It was coherent, not the least in providing the complete rationalisation of the structural and insulating properties of its external walling. This was to be refined further in the firm's later projects. But concrete surfaces for domestic building caused many an official face (and quite a number of unofficial ones too) to crease in anger and Connell, Ward and Lucas, gallant pioneers that they were, were no longer looked on as harmless colonial innovators. Britain was against Modernism, at least insofar as people like Sir Robert Tasker (LCC) and Reginald Blomfield were concerned.

The speculative building estate at Ruimsig became a cause célèbre in 1934-35 and threw up — possibly for the first time with a modern house design in Britain — the proposition that the buildings as designed were "injurious to the amenities of the neighbourhood" — a ludicrous phrase that gained even greater incredulity when Connell's last house project (of 1980) was thrown out by the Buckinghamshire planners — at least, until they realised the old man was alive and well and still designing. It was then quickly and apologetically passed. But we digress: let us return to East Africa.

Once in East Africa and freed from the dreadful English disease of compromise, Connell gradually climbed down from his avant-garde perch. He did this for several quite straightforward reasons. He was on his own as a designer and was not prepared to adopt a neo-vernacular approach. And, probably most importantly, the creative innovation he had

applauded in Britain was, as he later admitted, inappropriate in East Africa. He held this view without any feeling of *l'ennui* because he saw that the simple, practical and ordinary requirements of living and working were of paramount importance in the colonial tropics. Much of his early work in Tanga was fraught with difficulties caused by few materials and low budgets.

Once settled in Nairobi he was able to expand his practice, and his most successful buildings included the hospital for the Ismaili community: the HH The Aga Khan Platinum Jubilee Memorial 1956-1963. This was a building of great strength and character which adopted Le Corbusier's *brise-soleil* ideas for its facades and resolved the whole question of circulation routes — as expressive architectural elements — within the hospital complex. These routes — walkways, stairs, ramps etc. — were clearly expressed three-dimensionally; their design bears some resemblance to the ideas that Le Corbusier developed earlier for his Salvation Army Building in Paris.

The success of the whole group of buildings — including the Nurses Home extension — rests largely on the clarity that emerged from the combination of closed and open routes. They traversed the site and they articulated the separate functional elements. After New Farm it is probably Connell's most successful building.

During the latter stage of the Aga Khan Hospital project Connell began work on his most important government commission. Together with Thornley Dyer, he was asked to design the new Legislative Buildings (later renamed the New Parliament Buildings) in Nairobi for the British administration. The administrators looked forward to seeing a miniature Palace of Westminster on the newly-zoned site. What Connell eventually designed was a reduced version of the Big Ben clock tower — although when completed it was the highest structure in Nairobi — and a well-organised and finished colonial Parliament Building.

The later additions to the Parliament Buildings, including the new Assembly Chamber, reverted to Connell's interest in the architecture of Le Corbusier. A few years later still, when designing the new Crown Law buildings, he drew for inspiration on the decoration of

continued page 24

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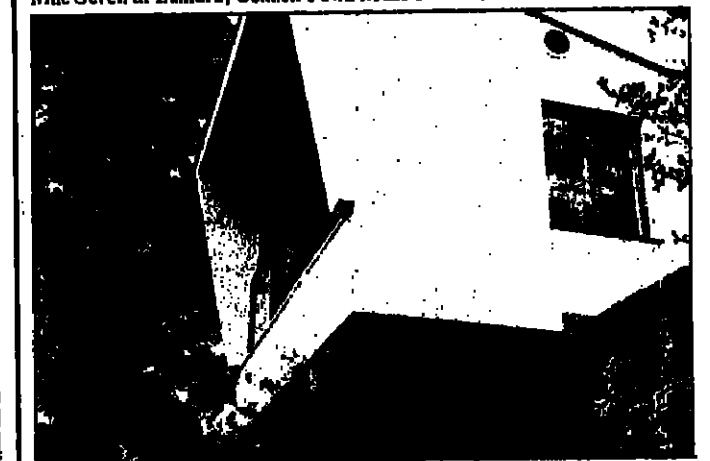
Tanga village, looking towards the mosque with the hospital on the left.



The mosque in Tanga designed by Connell.



Mile Seven at Lumuru, Connell's own house outside Nairobi.



The rear of the Lumuru house shows Connell's debt to Modern masters.

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Modernism

Out of Africa

from page 23
previous Moghul models, particularly the Taj Mahal and the screens of the Pimad ad-doula tomb in Agra. With it Connell changed his commitment to modern architecture. He adopted a post-modernist attitude, taking motifs from historical examples which appeared to be relevant to the tropical region. He also attempted to compound an impression of the mixed cultural nature of East African life. Having lived through the terrible Mau-Mau years, he understood and recognised the challenge that had emerged among Africans to seek an independent identity and to develop a new architecture appropriate to the political situation.

Like many colonials he looked to those traditions that had matured in tropical or sub-tropical climates: to Moorish Spain and Moghul India in particular. Thus, his own house and studio, Mile Seven in Limuru, was designed in a kind of

Connell introduced the idea of a perforated Islamic-style sun screen for one elevation of the Crown Law Building.

Spanish Gothic or Spanish Islamic style, which he used to cloak the functional interiors and his innovative bedroom which incorporated a famous sliding wall — it came down to separate the two parts of the marital bed — and the splendidly spatial mono-pitched living room. This latter device — probably borrowed from Marcel Breuer, if not directly from Le Corbusier — was also used by both Connell and May for their

farmers' houses built in the 1950s. May, however, had not stayed long enough to mature his own ideas in this area. He left Nairobi at the end of 1952 — having lasted there nearly 20 years — the year that the social and political unrest created by the Mau-Mau began. A few of his later buildings were completed after he left for Germany, all of them "modern style". His firm, Dr Ernst May & Partners, still operates from its Mombasa offices, but now in the charge of the British trained architect Tom Mackenzie and his son.

But Connell stayed on. He was led to reflect more and more on the role of decoration and ornament in contemporary African architecture. He renewed his interest in using the decorative tradition of India for inspiration for his career and developed screen walls for the Dutch ambassador's house in Muthaiga (ca 1970).

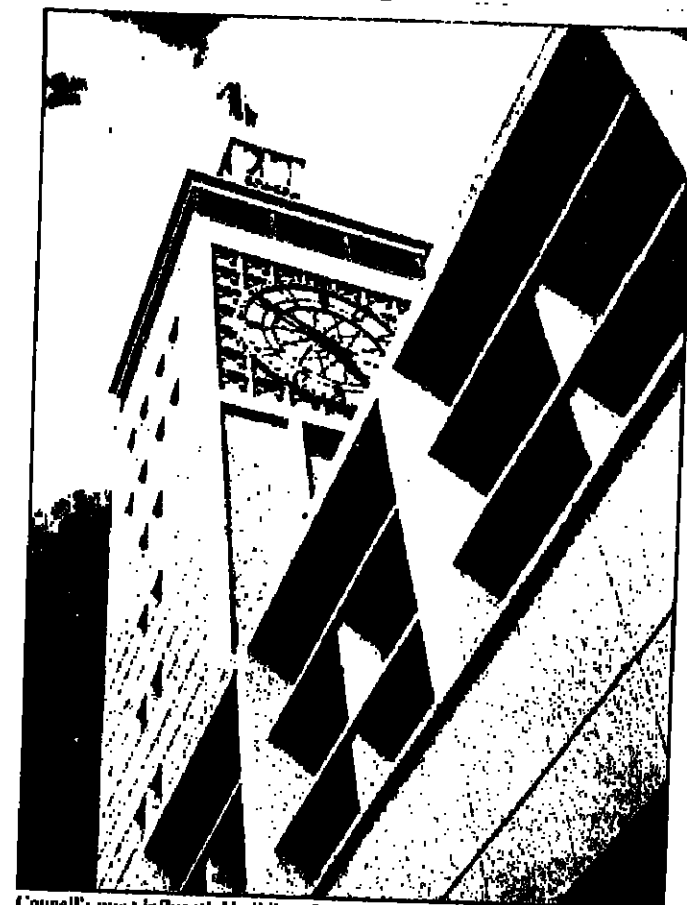
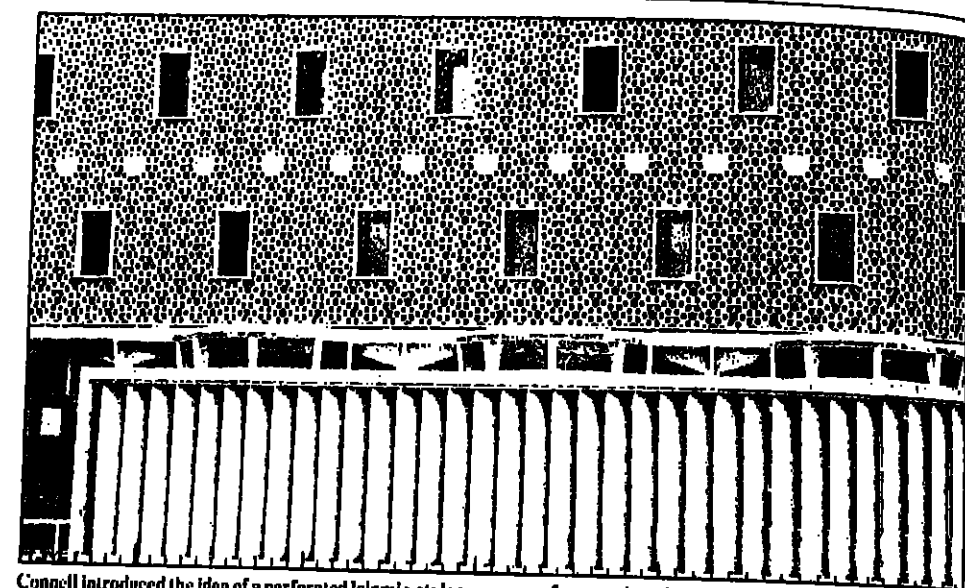
To understand his position in relation to the developing ideas for a decorated architecture we must return to that letter he wrote to his young assistant in December 1969. In it, as mentioned earlier, he eulogised Le Corbusier but went on to deplore "the new Brutalist stuff ... in which all sense of architecture has been lost", in which

"the emotional content has been drained away by an eclectic intellectualism". He clearly saw this lack of emotion as being a direct result of architecture having lost sight of individual human need, a fault which he laid at Le Corbusier's feet.

Quite understandably, Connell felt that his helpful remarks to his young assistant showed that Le Corbusier had attempted to understand this aspect of architecture but had failed: "Although he postulated the human need as one of his prime movers, his grasp has proved ephemeral." But more pertinently, perhaps, Connell too took the argument in a different direction, out of the area of a *priori* human needs and into the whole new question of how to deal with ornament in relation to modern architecture.

According to Connell, Le Corbusier "lacked an understanding of the meaning of ornament. In his middle age the need for the adornment of structure led him to trifle with painting in a confused Leger mannerism."

Finally, he surmised, "had he realised that all traditional ornament was the atavistic expression of man's philosophic and theologic belief in his early period, his work might have been great".



Connell's most influential building, for the Kenya Legislative Council.

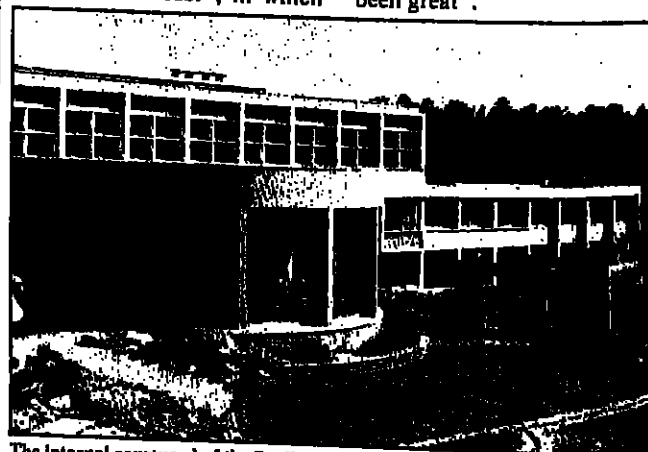
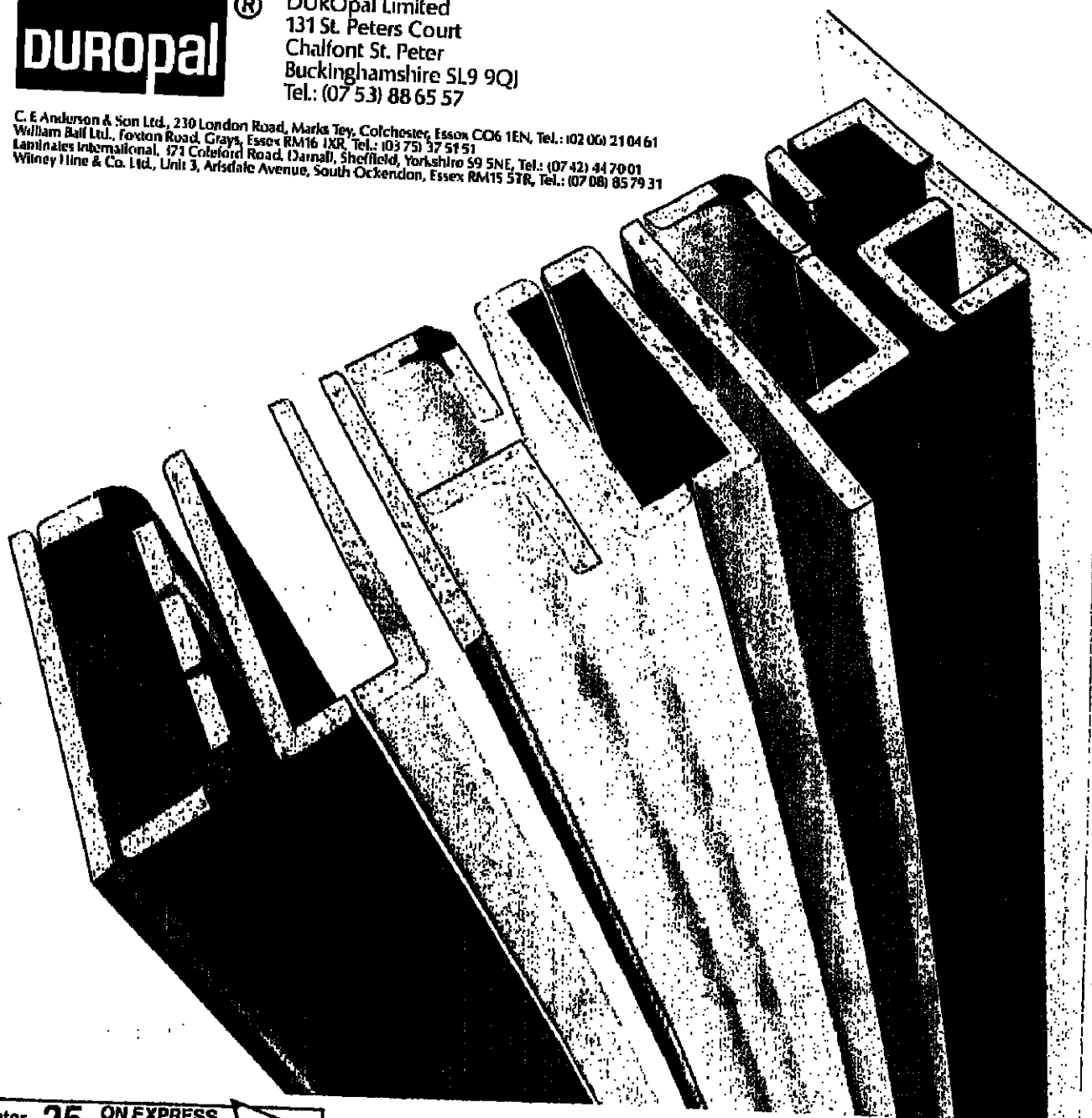
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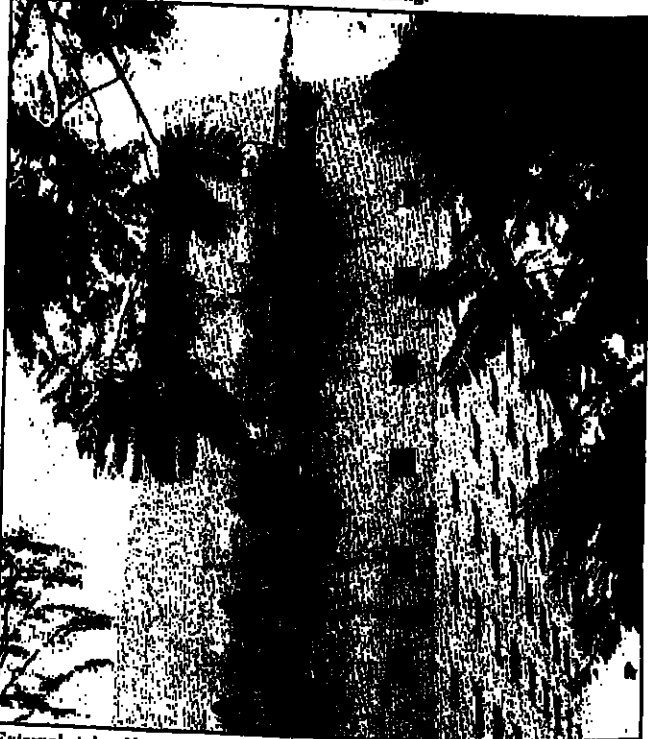
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The internal courtyard of the Parliament Building.



External stairs, Nurses Wing, Aga Khan Hospital.

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Education

SUBJECT TO QUALIFICATION

SO the Council for National Academic Awards, the body which oversees the first part of the architectural education outside the universities (famously called "the public sector" by some), has joined the debate on education for architecture.

The immediate reaction seems to be heads of schools screaming polite abuse, and the news headlines such as "RIBA education director has hit out at criticisms of polys" (BD May 16) or "Schools bad report prompts backlash" (AJ May 14).

In fact, although not a very useful document, weak-centred and full of the platitudinous generalisations which such reports inspire, if you actually read it, you cannot believe it deserves the flack. And certainly it's not worthy of the contempt justly meted out to last year's HMI Report in whose echo it takes form (and which I reviewed for BD last November).

This paper is one of the first from CNA's new Committee for the Built Environment, the very name seems like a translation from Russian bureaucracy. And it is a document of its moment. The context is clearly stated in CNA Note 49471, dated February 13, 1986) entitled

The latest report on architectural education, produced by the Council for National Academic Awards, has all the charms of a curate's egg, says our reviewer, a full-time lecturer.

led "Future development in architectural education" which accompanied my copy of the report. This mentions five contextual factors.

First, inevitably, is Keith Joseph's Green Paper, setting the noxious thesis of monetarist education which last year so revolted even conservative educationalists. "The Government's belief that higher education should contribute more effectively to economic growth" (para 3 of this note), is a sloganising platitude which when applied as a principle to the detail of degree courses.

But the academic bureaucracy must try, somehow. Hence the CNA paper offers riveting revelations such as Para 30: "Architects make their greatest

contribution to the national economy through the construction industry." Just as, I presume, the CNA's Central Committee for the Acoustic Environment would argue that orchestral musicians or composers make their greatest contribution to the national economy through the electronic media industry. The difficult link between architecture and the industry of building, so bizarrely formulated in that quotation, is a central point of the CNA paper.

Context

Two further contextual factors are the well rehearsed reports by the Esher group and the NAB/UGC/SED Architecture Intakes Group.

The fourth is an EEC Directive of June 1985, whose reverberations have yet to be widely felt. Its proposals for the content of an architect's education are taken on board, precisely and without altering word or emphasis, by CNA as their own aim. To that we will return.

About the form, though, it strikes another crippling blow to the full-time Part 2 course (on a mandatory grant) which has been the experience of almost all British architects in practice today. For it recognises qualification as an architect after four years full-time study. (Good stuff for Rayner-style efficiency experts.)

The final contextual factor to which the CNA Architecture Board draws attention is the wretched HMI Report which I

described as a shoddy document. This new paper described itself specifically as a response to the HMI's. And as such, presumably unintentionally, it actually does justify the AJ headline "Schools' bad report prompts backlash." For CNA, in its bureaucratically tailored language, does lash back at that HMI report: "A partial view... it lacked a discussion of the nature of architectural education, academic courses and teaching methods. It confused the needs of practice and the aims of education, and it tended to use specific criticism of individual schools as a basis for generalising about the whole of architectural education." (page 5)

Such an examiner's report would certainly justify the BD headline to my own critique: "Inspectors fail the test". "Fail!" they say; or, more politely: we "found difficulty in accepting the validity of certain aspects of the HMI report" (page 5).

And so, within this context, now comes CNA's *Architecture Education*. The view of architectural education is charmingly traditional. It is design-based and project-centred (Para 18); by design is meant not just aesthetics but a problem-solving activity (Para 19), etc. What good old 60s language! Technology is part of architecture and not an adjunct to it, this synthesis is best learned (and this learning assessed) through design projects (Para 24).

Shopping list

And not for the content. Architectural education, it quotes from the EEC Directive, consists of acquiring a wonderfully inclusive shopping list of virtues, skills and wisdom, each stated with starchy generality. The EEC/CNA training shall ensure (I quote) acquisition of:

- an ability to create designs that satisfy both aesthetic and technical requirements;
- an adequate knowledge of history and theory of architecture, related arts, technologies, human sciences, urban design, planning, physical problems and technologies, the function of buildings (so help me God, this appears like this in the middle of their list); industries, organisations, regulations and procedures involved in buildings;
- a knowledge of fine arts;
- an understanding of the relationship between people and buildings, the need to relate buildings to human needs (sic) and scale, the architect's professional role, methods of investigation and brief writing, structural design, building and engineering problems;
- finally, the necessary skills to meet users' requirements within budget and regulations.

That's all. This CNA trained paragon does not need to get blood out of stones or to solve the problem of poverty. The necessary skills for temple building in three days would be an advantage.

In his *Concerning Architecture* a few years ago, M V Pollio suggested an equally interesting list. The architect must: "be educated, skilful with a pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy".

Note the hierarchy of verbs, which are a bit clearer than CNA's. Moreover, M V Pollio went on to argue for and explain each of these requirements. CNA says no more about its list, as useful as manifesto promises of peace and prosperity, than that a degree course should set a foundation for this aim and encompass this breadth in its curriculum.

Now to do all this, it tells us that history and social studies should be taken to the standard of a humanities degree; social and economic aspects of architecture should be stressed; history of building technology should be studied; computer aided design must become especially important (Para 26-29); and technology must be better understood and integrated (Para 23). All in the design-based, project-centred discipline.

It has not yet been announced that the academic year will be of 83 weeks, nor that the week will have nine days or the day 42 hours. And as for resources for the already desperately over-stretched polyschools? Well, sorry, that's not this CNA committee's problem.

This model of fatuous, thoughtless well-meaningness echoes that generation which believed it could design "neighbourhoods" and "communities"; which made friendly upper-level walkways and underpasses, built grossly over-budget theatres or awfully efficient system-built schools. Would you trust a building project to the team which produced this report, and expect a building with a strong personality, completed on time and within budget?

In part, it is not just that traditional treason of clerks to scapegoat those who actually have to create the places society will inhabit, blaming them for the ills of society when social problems arise? We do not have to accept an "autonomous architecture" stance to be critical of this. A hint is given in CNA's Para 28: "Failures to meet the social and economic needs of users are at least as serious as technical or aesthetic failures." Setting out a programme for architectural education in terms of failures is simply responding automatically to social pressure. Otherwise they would surely state: "meeting social and economic needs is as serious as meeting technical and aesthetic ones". Just as platitudinous, but at least positive.

Balance

Their only insight is to notice a design/technology split. HMI also notices this. Actually so did M Vitruvius Pollio who, in the first page of his book, talks of the balance of manual skills and scholarship, of practice and theory, of the "how" and the "why" which together make the "what": architecture.

But to the CNA these are not two facets of the designer, in dynamic tension and strong (as Vitruvius Ch I, Para 2); CNA's seeing them as separate people in education, talking of "technology staff" and "design tutors" and "building practitioners" (whatever that means), only deepens a needless division.

Schools, of course, tend to hire staff under these headings — to teach materials, economics, plumbing or studio; widespread inability to hire each to teach architecture, albeit

from a specialist base, makes for cross-purpose rather than conversation. Lack of clarity about the nature of architecture, between these exemplified in the separated groupings we all know — studio staff, technology staff and a third, contextual lecturers, who are often members of the first group (never of the second), sharing enthusiasm over their reading and their holiday snaps.

Occasionally, the studio staff are concerned that the school divided like this displays a poor model for architectural practice, arguing that design should occur in conversation between these different concerns. But any attempt to integrate founders because the studio staff do not believe that the actual people hired as technology staff are interested or willing to engage in a conversation about architecture. Meanwhile the technology staff, self-defined as "specialists", stigmatise the value systems of design tutors as naive and ignorant of technical and economic realities, concerned only with irrelevant theories of urban form, encouraging intentionally scruffy and imprecise images in colour or charcoal of their project with such fatuous titles as house for a cosmopolitan, an astrologer, or even for marsupial.

If the opposing images and fantasies of both groups are not understood and faced directly, no progress will be made. The new CNA report, like a number of heads of schools, doesn't want to know.

Having said all that, there are two strong themes left in the CNA's ramble. First, despite all the external factors, despite the suicidal cuts of Esher, the calamitous cuts of NAB, the nasty cuts of HMIs (in Part 2 courses), the sly cuts of EEC (to four years) and the deep septic cuts of Keith Joseph's green and silly paper, they hope to see architectural education offered in a much more diverse range of courses. (This is directly spelled out in the Note 49471.) This has exciting possibilities.

Joint courses

And second, they are concerned about the relationship between architects and others. This links to the first theme in CNA's encouragement of joint courses, partly shared exit points or different routes through to differing "built environment" degrees. But it is anyway a deep theme, since *Architecture Education* is one of the first products of the newly formed CNA Committee on the Built Environment, and not just from its architectural board.

For its own part, it says that peer group validation "can lead to courses and indeed whole disciplines becoming insular". It seems unaware that these were precisely the concerns about professional self-validation in the 1930s when two Acts established Arcuk and, particularly, the composition of its board of education. Anyway, from now on CNA architecture visits will always have one or more members from the other "built environment disciplines". (This is one HMI recommendation they accept.)

For schools, it argues for more interdisciplinary awareness and contact. No, it doesn't argue again it states, manifesto like: "degree courses should be responsive to the needs of industry" and "should enable graduates to understand and work effectively with practitioners" (Para 31).

Yes, but how? At present most students in the disciplines of the built environment have little appreciation of the nature of related disciplines. Architecture schools, in particular, are compara-

tively isolated... (Para 32). And so they declare that after the first third of their professional education, potential architects should be working effectively with these "other disciplines".

What are these "disciplines"? The CNA committee "encompasses the subjects of architecture, landscape architecture, building, building services, surveying and town planning". Perhaps we are too close to see this clearly. Let's take a parallel list. Say: medicine (architecture), pharmacy (landscape), anatomy (building), nursing (services), medical photography and radiography (surveying), public health (planning).

Now anyone can see we are not dealing with a series of equivalent, parallel professions, but varied specialist roles and skills within the overall conversation entitled medicine (architecture) or, more strategically but less particularly, public health (town planning).

Participants

This is not to make any outdated status claim for the architect role-model of "team leader", etc. Simply, irrespective of the names we all go under, buildings must be designed and built. Apart from the extreme situation of a Walter Segalian purity, this must involve the concerted efforts of an orchestra of participants.

The issue is identical to that discussed earlier about the nonsensical "two cultures" within architecture schools. The central enterprise in any course in the "built environment" is architecture; individual buildings which together, in their settings, make places.

Just as "being" means being somewhere, as a phenomenologist might say; so, for an architect, "designing" means designing something: it is essentially in the realm of the possible, exploiting its material, technical and economic possibilities, responding to its social and human context. Unbuildable architecture is a contradiction in terms.

The centre of education for architecture (and not just the architect) must be a conversation about architecture. There is no place for anyone in a school for architects who is not collaborating in that conversation, bringing their special experience into the conversation. That is the only way to subvert the pointless "two cultures" debate which HMI fuelled and CNA does not help to quench.

But education for architecture includes, surely, all the subjects in the Committee for the Built Environment list (as well as interior design which, by nonsensical archaic tradition, is responsible to a completely different CNA art and design committee). These are not separate disciplines, but separate skills brought to bear on the one basic discipline: architecture.

Sorry if it's unfashionable to say so. Sorry if, when the project is successful, the actor-manager, the Kenny Dalglish of the team, is called "architect". But the case is not for the architect leader. (We all know how blinkered is so much architects' training, since a century ago when it became more concerned with developing sensibility than skill; we know architects care less of how and why things economically are made, careless of the perceptions of inhabitants, of the purses of patrons...)

No. The case is for architecture as the centre. The CNA Committee calls its paper *Architecture Education*. Carefully chosen words, a good start. Now, if it wants to have influence in the conversation about the education of architects, it must display a central interest in architecture, and architectural quality; leave the platitudes and come to grips with the difficult reality in working to that end.

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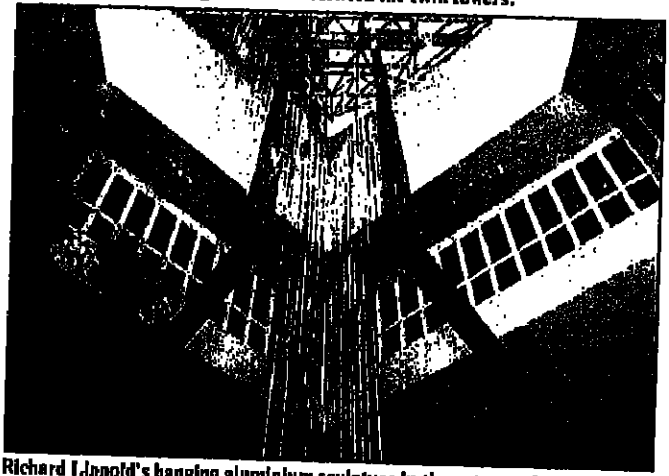
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FRANKFURT DOUBLE

Brian Walters reports on twin towers for the Deutsche Bank.



The entrance lobby at ground level between the twin towers.



Richard Lippold's hanging aluminum sculpture in the entrance hall.

FOR years, Frankfurt has been regarded by many as one of the least attractive cities in post-war Germany. Many of the buildings put up in the 1950s and 1960s are dull and unimaginative, but a growing appreciation of the need for better standards has led to a remarkable transformation.

Efforts have been made to rectify the mistakes of the early post-war years by the establishment of pedestrian areas, while modern building techniques have been used to recreate early architectural styles to provide a historic link with the past in the city centre.

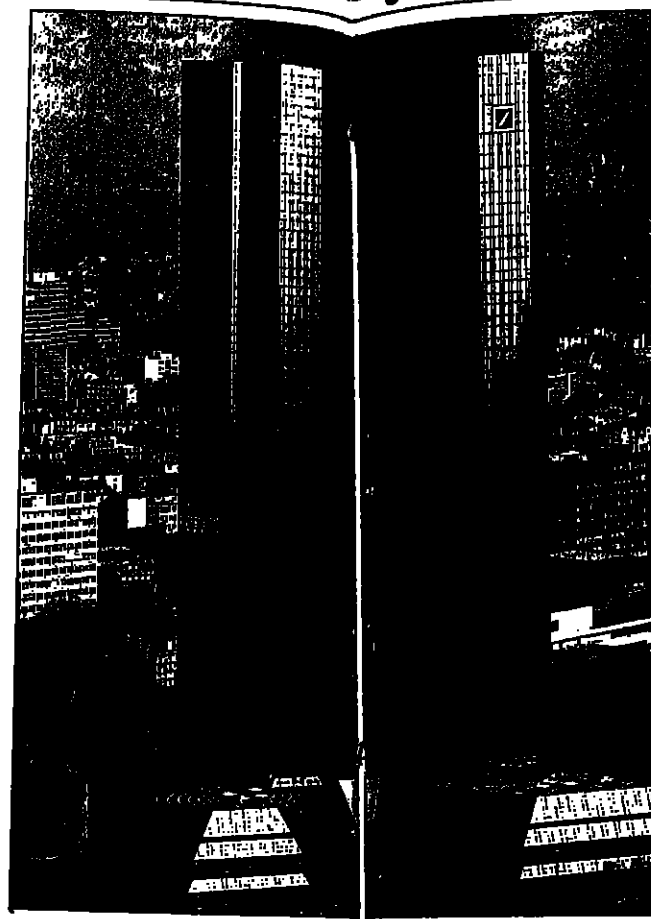
Some years ago, a proposal to tear down the ruins of the old opera house to make way for a new development led to an outcry among the citizens of Frankfurt, with the result that a new building has been erected within the elegant shell of the old, to create a multi-purpose hall which opened five years ago.

Because of Frankfurt's geographical position, it is a major communications crossroads, boasting the busiest railway station in Europe, a thriving major airport and a network of motorways providing fast links to other cities. Frankfurt has also become the finance centre of Germany with no less than

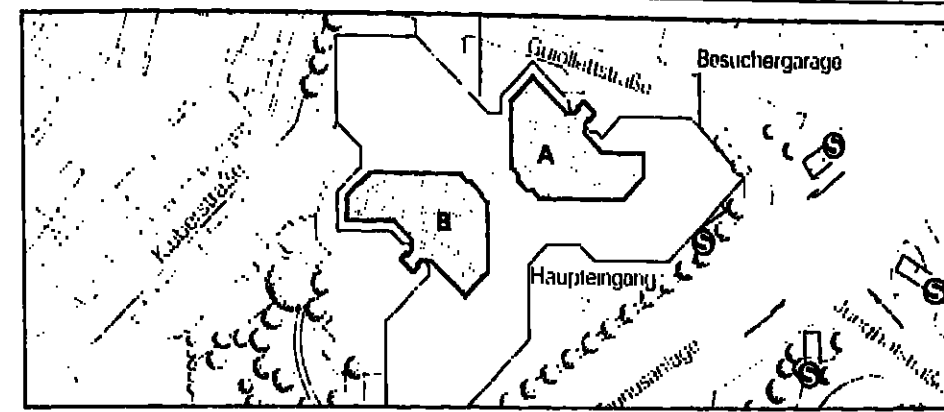
350 domestic and foreign banks represented there — which is fortunate, for banks can often afford to pay for high standards of architecture and recent years have witnessed the erection of several new bank headquarters of some merit.

Indeed, Frankfurt has taken on the nickname "Manhattan" in acknowledgement of the growing number of skyscrapers which have given the city an elegance that it previously lacked. The latest addition to the skyline is the headquarters building of the Deutsche Bank — a massive twin-tower structure some 155 metres high.

When a proposal to erect a modern twin-tower block was



View of the twin 40-storey towers in Frankfurt.



Site plan.

first mooted 14 years ago, it triggered an outcry little less than that concerning the Alte Oper. The site was occupied by the ruins of a baroque-style merchant's palace built in 1912 although only part of the facade had survived the bombs of the Second World War. However, the site overlooked part of an inner ring of parkland not far from the Alte Oper and at that time, few tower blocks had been erected in the city.

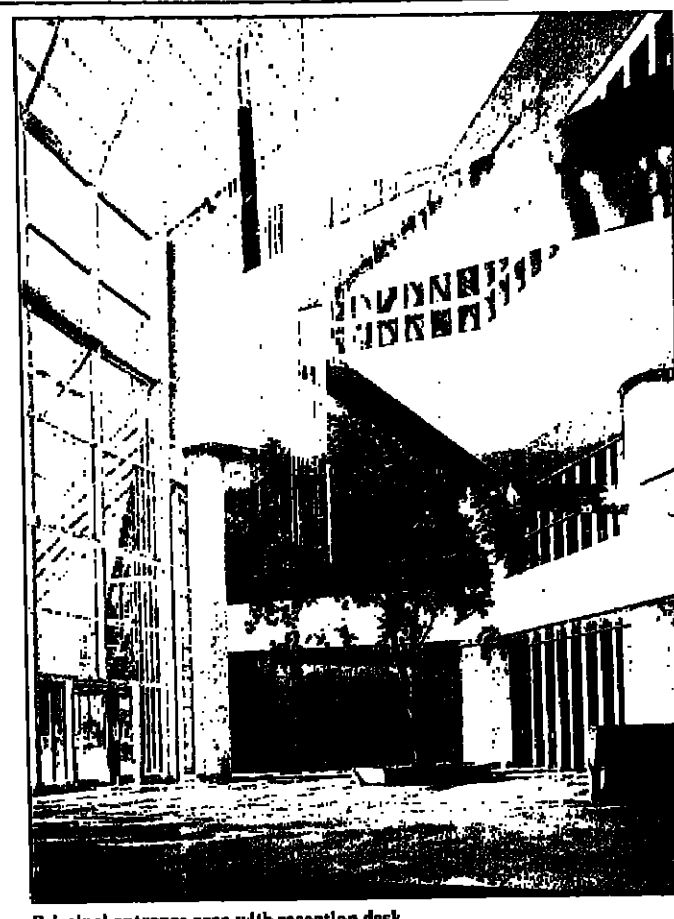
Permission was nevertheless granted for the new project, but before it began the bank purchased the site and sought planning permission to dedicate the building to bank use. Fortunately this was quickly

obtained and there was no interruption in the development process.

Fourteen years spanned the period during which the project was brought to fruition although the actual work on site took about six years. The construction was not without problems — not least those posed by underground springs. The site covers a total of 14,500sq metres bounded by two streets and some 13,000sq metres have been used — the remainder comprising a landscaped area of grass, trees and bushes as well as the paved approach to the main entrance. The building stands on foundations covering an area of

4,660 square metres, four metres thick at the centre tapering to 2.5 metres at the edge. Three underground levels provide garage space and room for storage, these lower levels being constructed in concrete impervious to water. The site includes two entrances to the underground railway which provides direct connections to the main railway station and the airport. The foundations were laid during an operation lasting 48 hours during which 7,500 cubic metres of concrete was poured day and night.

The project was produced under the combined leadership of Walter Hanig, Heinz Scheid



Principal entrance area with reception desk.

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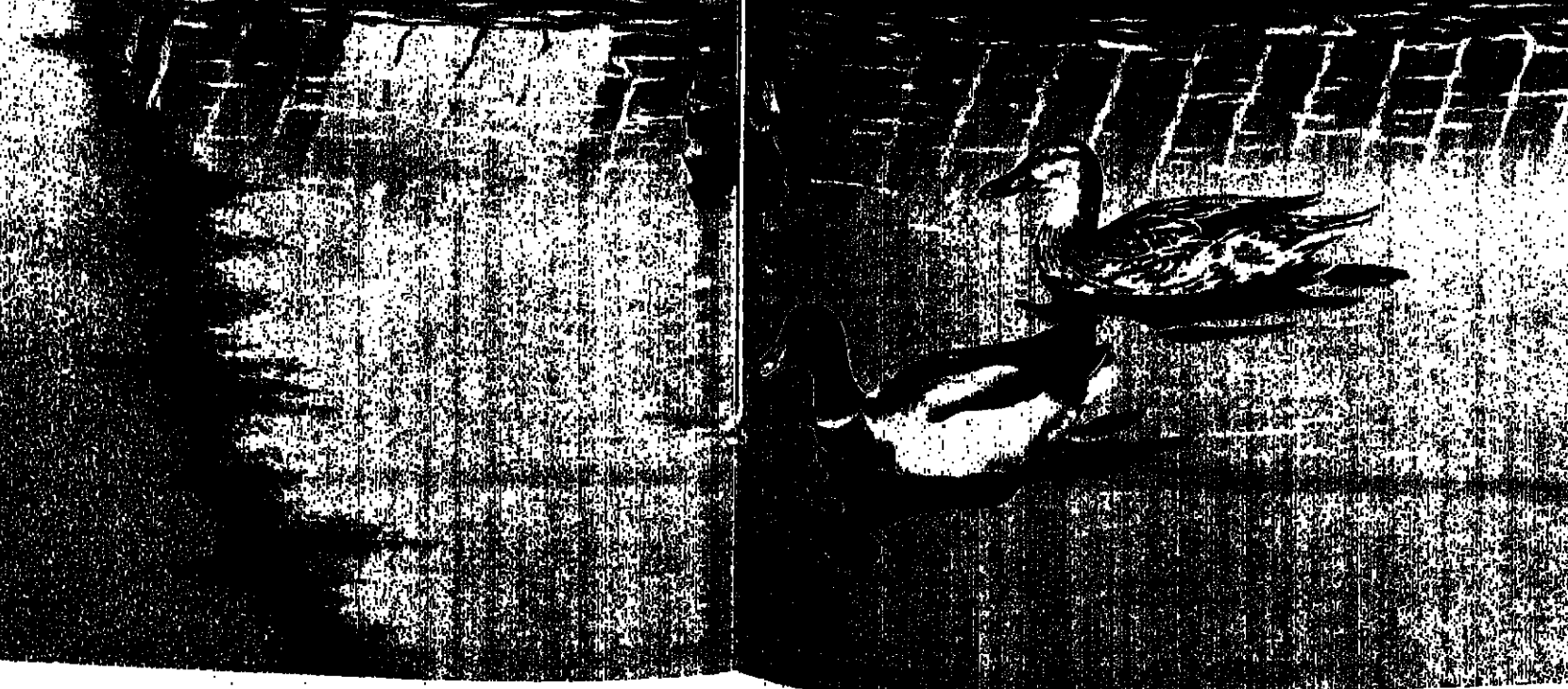
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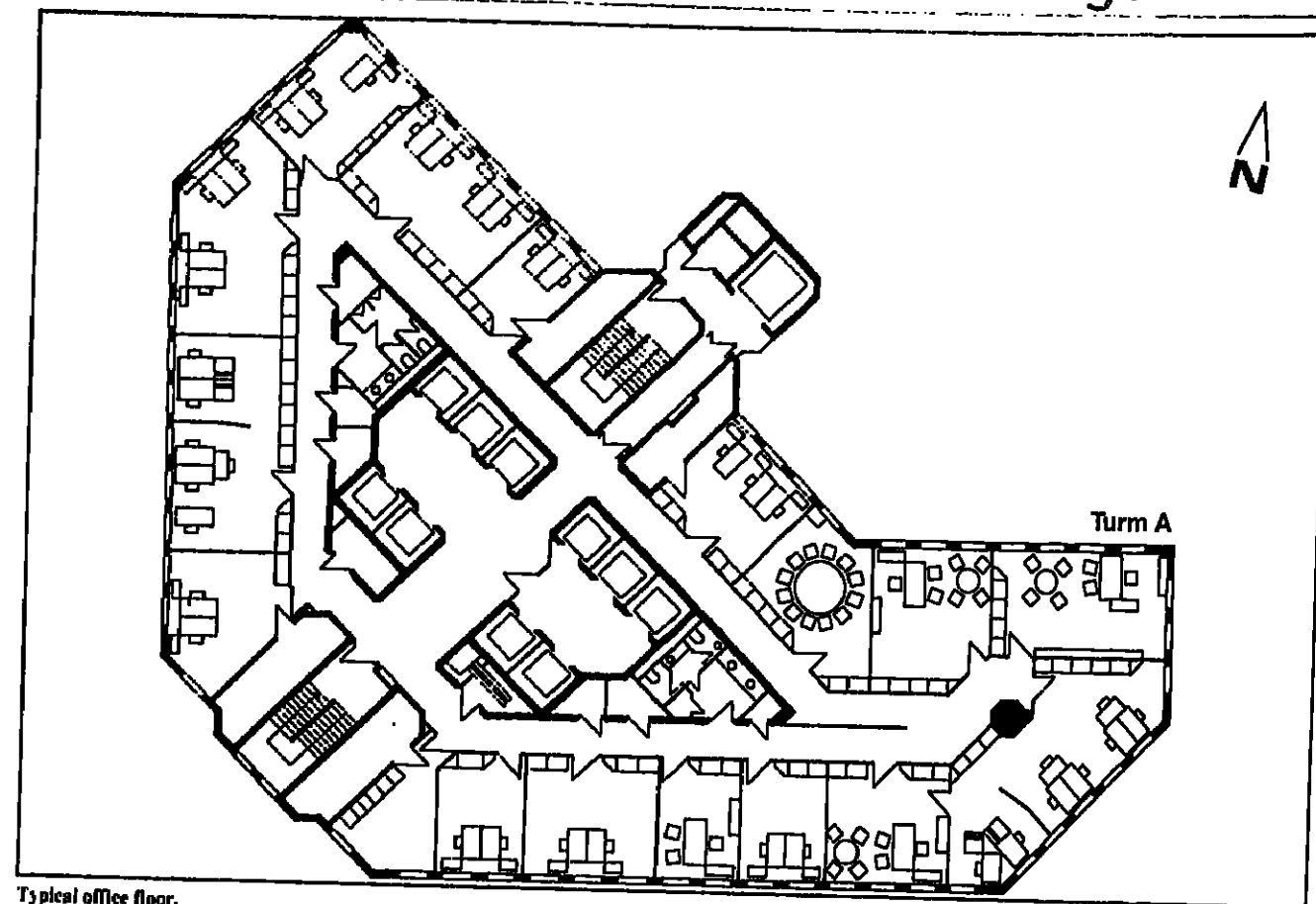
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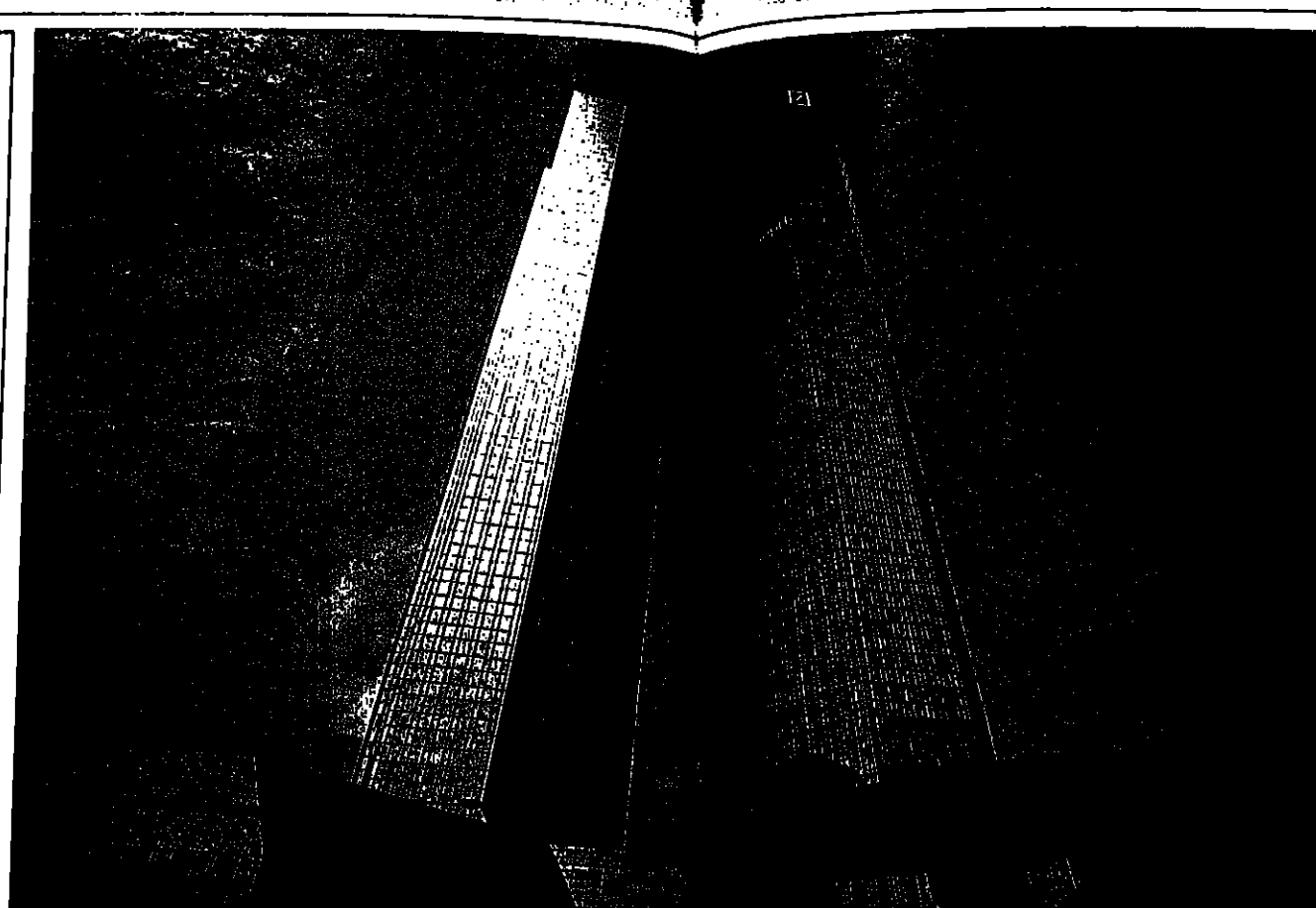
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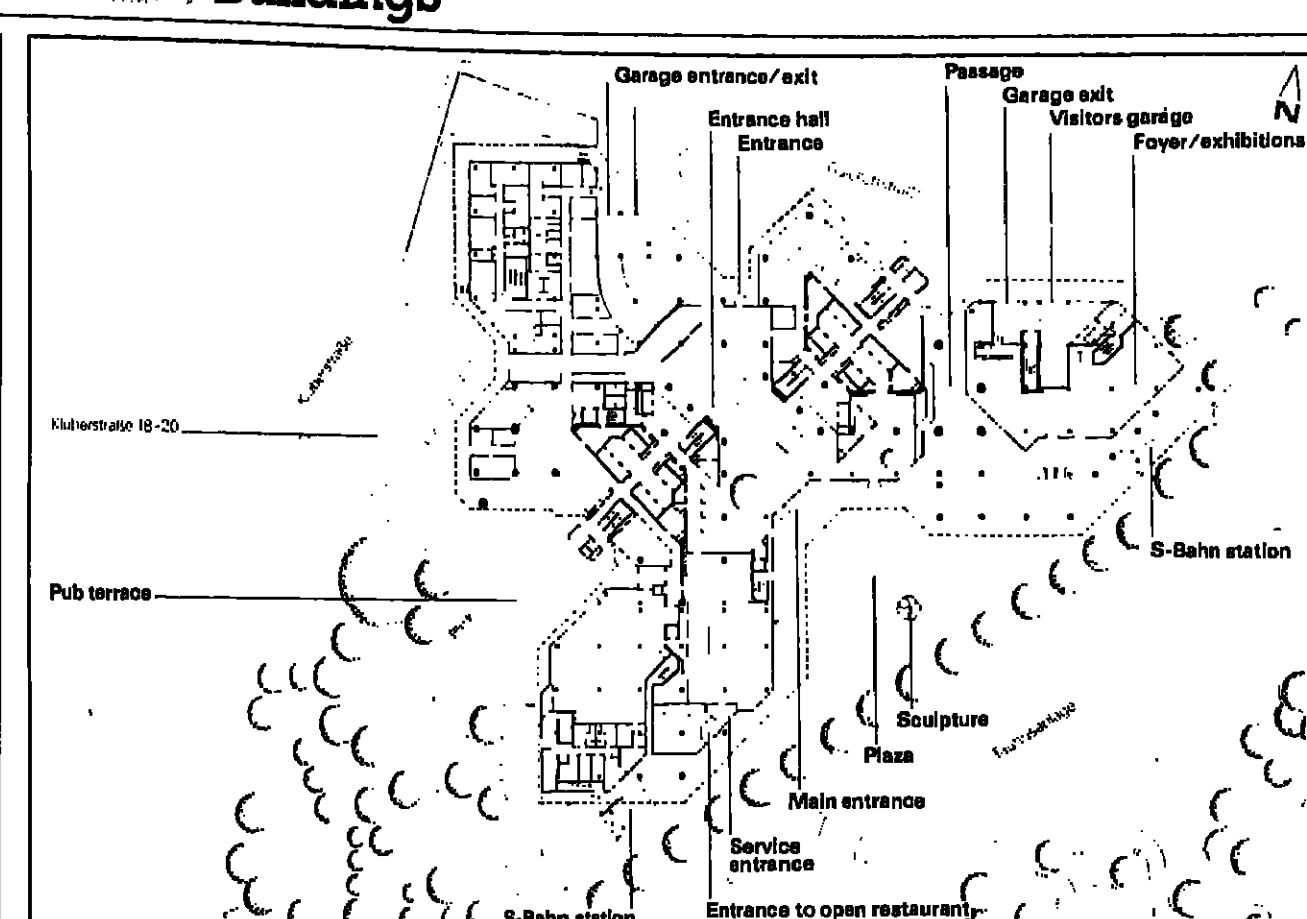


Typical office floor.



The scheme was the result of a competition held in 1971.

Buildings



Ground floor plan.

Frankfurt double

from page 29

and Johannes Schmidt of the Frankfurter ABB Architekten, although other architects were given responsibility for particular aspects of the building (the conference rooms and restaurants for example).

A four-storey high entrance hall links the two tower blocks and the entire facade of the building is composed of mirror-glass fitted to an aluminium frame. The spacious entrance hall provides access from both streets on which the site faces and the natural light from the glass roof is reflected by light grey Sardinian granite which is used extensively on the floor, while white Brazilian marble is used as facing on the interior walls.

A pool with a red granite base provides a striking contrast to the otherwise bright interior while a free floating sculpture by the American artist Richard Lippold is suspended over the centre of the entrance hall. The sculpture leads the eye upwards to a dramatic view of the twin towers through the glass roof.

An information counter in the foyer is manned 24 hours a day and provides directions to visitors by means of a pass, on the back of which is a plan of the building and provision for the name and room number of the person to be visited. Each floor has a clear indication of its number along with room numbers and pictograms showing emergency exits, first aid stations etc.

A 400-piece self-service staff restaurant is located on the second floor of the base area and has, as its focal point, a 16th century French tower clock which has been fitted with a modern quartz mechanism that drives all the clocks in the building. On the same level, there is a 100-place cafeteria designed in a coffee-house style in which employees may take breakfast or snacks between meals. Cold and warm drinks can be obtained from an "automat station" on the third floor. Staff and guests can have direct access to the restaurant from outside and diners can enjoy a view of the Alte Oper and the gardens of the Taunusanlage.

Although both towers (referred to as A and B) are the same height, one has 38 storeys, while the other is 40 floors high; the difference being accounted for by technical equipment and a meeting room complex in Tower

A. The building method for the towers is believed to have been unique in Europe; a thin outer skin providing the window openings, while a thicker inner skin encompasses the working area.

The concrete outer wall and the kernel are linked at each floor to provide a vice-like support. The glass facade and protective outer skin are claimed to provide better protection against extremes of heat and cold than a conventional building of skeleton construction. During the construction of the towers, 52 hydraulic supports ensured that pressure on the foundations could be regulated so that the towers did not cause a greater tendency to sink than the four-storey base area. Each hydraulic jack was capable of bearing 630 tonnes.

A total of 20 lifts provide speedy access to the offices for the 1,700 employees — some going only as far as the 23rd/25th floor, while others give an express service to the upper floors. A microprocessor-controlled conveyor system ensures the rapid movement of papers between each floor of the towers. Provision has been made for physically handicapped personnel; there are no steps in the building and in the event of a fire, they would have access to fire lifts which have a capacity for 35 persons or 3,000kg of fire-fighting equipment.

The building has been designed to provide the maximum flexibility in office layout while providing all areas with natural light. Art in some form or another is never very far away from the office workers; many local artists having been commissioned to contribute to the large collection of paintings in the building which are liberally placed in both towers.

The interior walls and cupboards are faced with oak veneer while most of the carpeting is green. In the area dedicated to meetings and conferences however, there is considerable variation in the decorative style. On the ground floor of the base area near Tower A there is a meeting hall with a capacity for up to 300 delegates. It is well equipped with audio-visual aids, translation facilities etc and is reached via a spacious and comfortable foyer in which red granite is used on both the floor and the walls.

On the 33rd/35th floors of Tower A, there is a complex of

meeting rooms varying in capacity from four to about 50 seats, although each has direct daylight and is attractively furnished.

Great efforts have been made to ensure that the employees enjoy an optimum working environment and the entire building is air-conditioned; air is filtered and heated or cooled according to season. In general, a constant temperature of 22deg Celsius is maintained, but during hot weather the system is set to

ensure that the temperature difference between the interior and exterior is never more than six degrees.

An energy-saving system has been installed on the upper floors of Tower B to ensure that heat which in earlier buildings would be lost, is recovered. Two separate sources of electrical supply are provided for the building but a diesel generator has been installed to ensure the maintenance of essential supplies in the event of a mains

failure.

This is vital in the age of the computer and advanced communications systems — both used extensively by an organisation such as the Deutsche Bank. The telephone system provides direct links with such cities as London, New York and Paris, while there are 2,700 extensions within the building itself.

To ensure the smooth running of the building, a central control room monitors all the main services — from the air-conditioning to the devices used in the strong room. By means of a light pen, the operator can call up pictograms of the services on each floor.

A separate control room is devoted to all aspects of security, from fire intruders; a bank of tv monitors enables visual checks to be made and in the event of an emergency, security personnel can give directions via loudspeakers on each floor. Each tower has two separate fire escapes, while the base area has

five staircases. Fire resistant materials have been used throughout the building, and although Frankfurt is not in an active earthquake zone, provision has been made to provide safety measures in the event of flood, severe storms or earthquakes.

The shining silver towers of the new Deutsche Bank building reflect the sky over Frankfurt while below in the landscaped approach to the headquarters, two stone lions provide a link with the style of the 19th century. The venerable lions have been joined by a more modern item which decorates the approaches to the building — a graphite sculpture called "Continuity".

Architects: ABB Architekten, Walter Haeig, Heinz Scheidt, Johannes Schmidt (with Gilbert Becker until 1981). Associated architects: Klaus J. Ehrenberger, Fritz Keller, Urs Bachmann, Charles Pfister. Landscape: E. L. Sommerlad and Jochen Kehm.

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Exhibitions

THE FIFTH STYLE

The Hayward Gallery is showing 32 artists from six European countries, and the Serpentine recently had an exhibition of three Spanish artists. The emphasis in both exhibitions is on the poetic in art as opposed to the theoretical, rational or abstract. At the Hayward, the keynote is 'Pluralism'. Jasia Reichardt tried to unravel the ideas behind the work.

PLURALISM is not an art trend, it is rather the acknowledgement of the co-existence of several separate trends.

This recognition stems from two facts. One, that there is a dramatic increase in the number of artists, worldwide. Two, that with this volume of artists and with rapidly-changing fashions, it becomes spurious to make a hierarchy from the many prevailing tendencies.

Several years ago there was talk of the demise of the international style in favour of revived regionalism. Pluralism came in the wake of that consciousness. It brought with it a distrust of categories and a disillusionment with criteria for evaluating the good and the bad in art. What is good today may be insignificant tomorrow and vice versa. As critical judgments become less meaningful and less reliable, so theory too seems less apposite and there is a temptation to show art without discussion. One reason for this could be a reluctance to pre-empt the viewers' own reactions and a desire to allow the works themselves to be the sole instrument of the impact on those coming into the gallery.

This is the case with the latest Hayward Annual, called "Falls

the Shadow" from TS Eliot's poem *The Hollow Man*. The catalogue discusses the poem but stops short of saying anything concrete about the art in the exhibition.

The "Shadow" of the quotation is an intervention, an intrusion, an interruption between the desire and its satisfaction, the idea and its form, between a work of art and its reception. This misunderstanding or shadow obscures the intention behind the work of art

and alters our apprehension of it. Here, the palpability of the "Shadow" is made concrete by the fact that most of the visitors to the exhibition will confront the works on view in ignorance of the artists' intentions and the contexts of the works because the organisers have felt it important to leave the art to speak for itself. It may be a positive challenge to a researcher but it is only an impediment to visitors in need of some background knowledge.

It is facts rather than theories that are ultimately valuable, and indeed, there is much to know. For instance, the first painting in the exhibition is a magnificent work by Yves Klein — "Anthropometry 101", 1961, executed one year before his death at the age of 34.

It could be useful to know that this work in blue, white and gold was the end product of a regular ritual. As an orchestra played Klein's composition, the "Monotone Symphony No 1", several

naked women smeared themselves with the Yves Klein Blue under the artist's direction and proceeded to press themselves against the canvas, which was covered with gold leaf. Sometimes the colours would be reversed and the bodies were coated in gold. Sometimes one nude would pull another by her legs, thus leaving an elongated trailing form in blue or gold on the canvas, which on this painting assumes the shape of two hovering moths. Sometimes the nude would lie on the empty canvas and would be sprayed together with the background in a single colour. On rising, she would leave behind a negative impression which might then be filled by the imprint of another body. Sometimes a canvas was wrapped around a single painted figure, like a shroud which, on unravelling, would reveal several impressions of a body in the round.

For Klein, colour was the most direct form of visual communication and in his own work three colours had pride of place: electric blue, gold and rose. His subjects were also confined — he listed them as: colour, cosmogonies, fire, anthropometries, portraits and the void. In the anthropometry series, of which this is one, there were nearly 150 works.

I believe possession of these facts illuminates Klein's work, rather than detracts from looking at the picture. Contemporary art is like any esoteric literature: initially at least, one stands to get more out of it if one knows what the subject is supposed to be, even though one can see that what one has in the hand is a book, or that — in the case of Klein — one is looking at a painting. The Klein and the three works which follow in the first room are a key to the rest of the exhibition and its emphasis on theatricality, sparseness and impact — there are no small or delicate works on view.

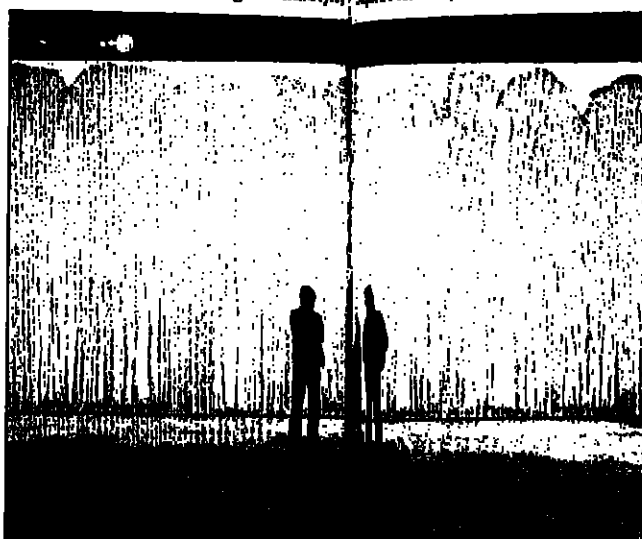
The first room is about emphasis. The Alan Charlton corner piece is a prototypical conceptual work and consists of 18 identical grey verticals — nine on each wall, meeting at the corner. As one walks in front of this severe work, so the gaps between the verticals open and close. They open to show the wall behind and disappear to make a flat grey surface, so that one side of the corner appears solid while the other is striped. Opposite is the largest piece in the exhibition: "Falls of Muddy Water" by Richard Long — a white wall onto which the artist hurled or sprayed muddy water which has cascaded down like a forest of weeping willows in beige.

The last work in this room is a stone wall by Ulrich Rückriem which also benefits from some background information. This piece without a title is a metaphor of the art process which is about the finding of a subject (idea), analysing it (cutting it up), and then reconstructing it (as it was). Rückriem usually makes use of blocks of granite which are cut into large regular chunks and, as far as possible, replaced in exactly the same position. There is always some small mismatching, the traces of which are ultimately the residue of the artist's intervention.

The inclusion of artists from six countries adds a certain atmosphere of festivity to the exhibition, as does the use of media which are less often encountered in either English or American art: drapery plants and glass, for example. This last is used here with great effect by Luciano Fabro. His "Iconografia" consists of a long tressle table covered with a white cloth on which are six glass dishes filled with water. In each is a glass object reminiscent of a severed leg or part of a torso. On these chunks of glass are written the names: Campanella, Maria Skłodowska-Curie, Pasolini, Tancito, Mandelstam, and



Details from Clio observing the Fifth Style, Stephen McKenna, 1985.



Falls of Muddy Water, Richard Long.



Art and Space (four illustrations for a text)

Tonino Micciche. "The iconography of this work," explains a note attached to the table, "comes from the Gospel According to St Matthew: 'give me here John Baptist's head in a charger'. Violence in the idea is like the violence in the body." Of the six characters mentioned, Campanella was tortured by the Inquisition, Maria Curie died of the accumulation of radium, Pasolini was killed by a lover, Mandelstam perished in Siberia.

Other disembodied parts in the exhibition have less traumatic associations. A plaster hand, in a series of four photographs by Giulio Paolini, delicately turns the pages of a book filling each opening with stones. Pale and elegant, it holds the book full of stones in the last photograph. We do not know what the book is, but I suspect it consists of blank pages.

Another mysterious and compelling work is Wolfgang Laib's "Pollen from Pine". This instal-



Brick sculpture/London, Per Kirkeby.

the classical art of Fontana, with his pierced canvases, looks more aggressive. The magnificent painted bronze "Titan" by Markus Lüpertz, towering above the upstairs gallery, appears tamed as he confronts the spiky group of pointed, black "Obelisks" by Bob Law.

Like many of the works in this exhibition, these sculptures refer to history — even though all such references are filtered. Here Bob Law has given this group a somewhat different meaning from the one we might expect. He explained that whereas obelisks were usually erected to mark an event, here they donate each sculpture as an event in its own right and this is what is being celebrated. History is a continuous stream from which images and references are picked out and rendered anew. This is the case with a Barry Flanagan bronze of the cougar astride a San Marco horse, or Avis Newman's quotations from prehistoric drawings in her informally painted beige hanging.

The epitome of concern with historical ideas as material for new art is a painting by Stephen McKenna, "Clio Observing the Fifth Style". Clio, the muse of history, is shown with her customary scroll. The four styles of decoration are those of Pompeii. McKenna refers to the fifth style as that which combines the first four. In this sense the picture represents the aspirations of this exhibition. It could be said to evoke pluralism as pluralism in associating together various distinct styles to create a new one.

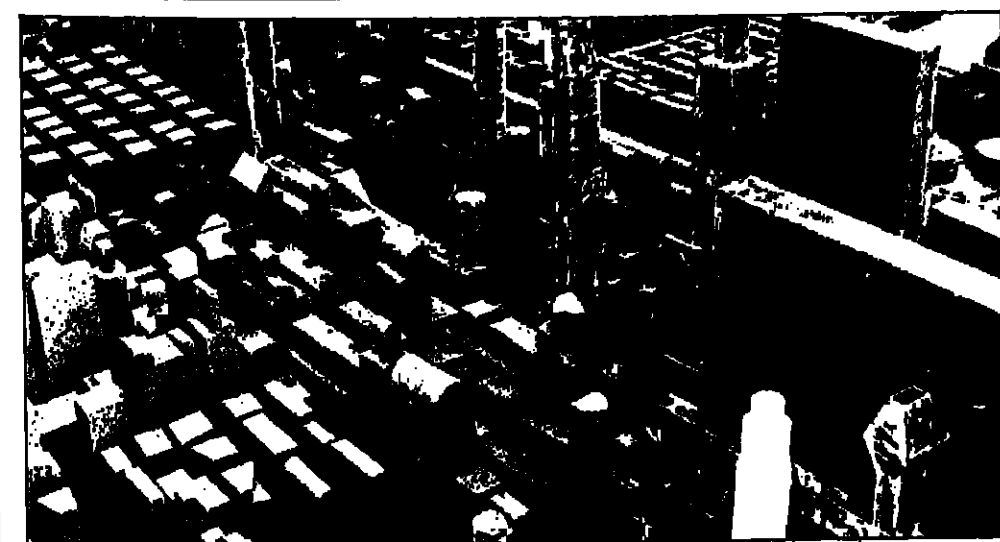
The Hayward Annual includes art from West Germany, Italy, France, Belgium and Denmark. Spain is not represented, but there is an exhibition of Spanish art at the Serpentine and another at the Oxford Museum of Modern Art. The three artists at the Serpentine have never been seen in England and their united presence here manifests a different visual climate. All three share a brooding quality and all three deal quite specifically with some aspect of the environment whose authority is consistently expressed through the form of the ziggurat.

The evocative quality of the ziggurat is always specific, as in the case of the original mud brick towers which surmounted Sumerian temples. Consisting of cubes of ever-decreasing size towards the top, ziggurats could have as many as seven storeys ascended by an interior spiral, of which the most famous was the Tower of Babel. The seven stages represent the seven states of existence and the ziggurat is a symbol of permanence and authority.

In the case of Miguel Navarro, the ziggurat dominates his installation of an imaginary city consisting of blocks of terracotta and constructions of zinc. The model of the city in the gallery can surround manholes or make spaces for columns or other physical interruptions, as indeed any city must make some accommodation for the natural

features of the landscape. The city is man's creation par excellence embodying all available mistakes and all available inventions.

The painted ziggurats of Jose Maria Sicilia refer to the Edificio Espana — an imaginary monument to the nation. His ziggurat is only an outline containing other spaces — box within a box. Susana Solano's ziggurats are free-standing sculptures of cut, bent and welded iron sheet. They are unpainted shells with



The City, Miguel Navarro, 1984-85 at the Serpentine.

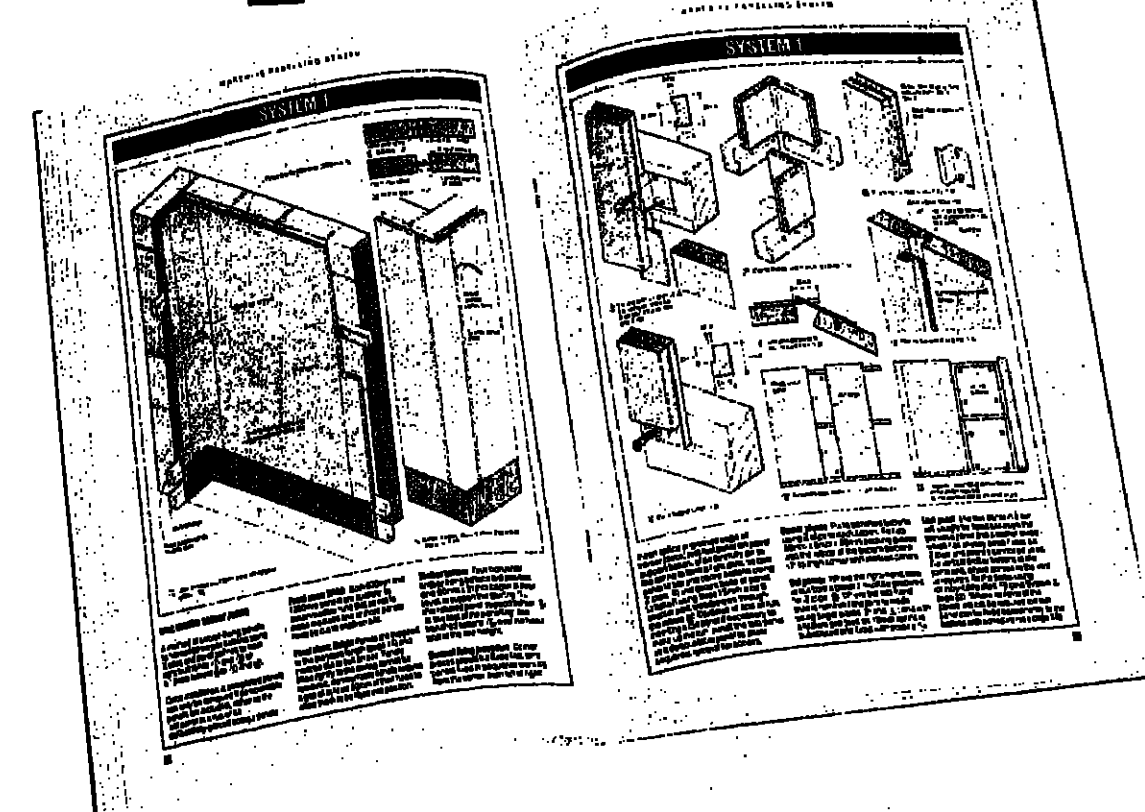
blunt edges which she has called "Hollow Hills".

The Serpentine exhibition is a sombre and contemplative experience. If one were to compare the architectural theme in the Spanish show with the single architectural work at the Hayward, differences between the two shows would be apparent. The Dane Per Kirkeby's "Brick Sculpture/London" is much lighter in feeling, thought is much bigger than most of the works of the Spanish artists.

Pluralism as a theme is the most realistic of all the umbrella titles which have been used to embrace large international exhibitions. It is the most accurate representation of art's state, even if it is also the most unsatisfactory to approach.

The organisers of the Hayward Annual, Barry Barker and Jon Thompson, stand back from the exhibits and leave the visitors to find their own experience. Those familiar with contemporary art are likely to get a lot more out of this rich and varied show than those with limited exposure to the art trends of the past 20 years. The deliberate withholding of information is to be regretted. After all, why is it so desirable that an exhibition should be approached with our visual faculties alone? The rest of the mind given appropriate encouragement could usefully be put to work to open our eyes wider. "Falls the Shadow" remains open until June 15.

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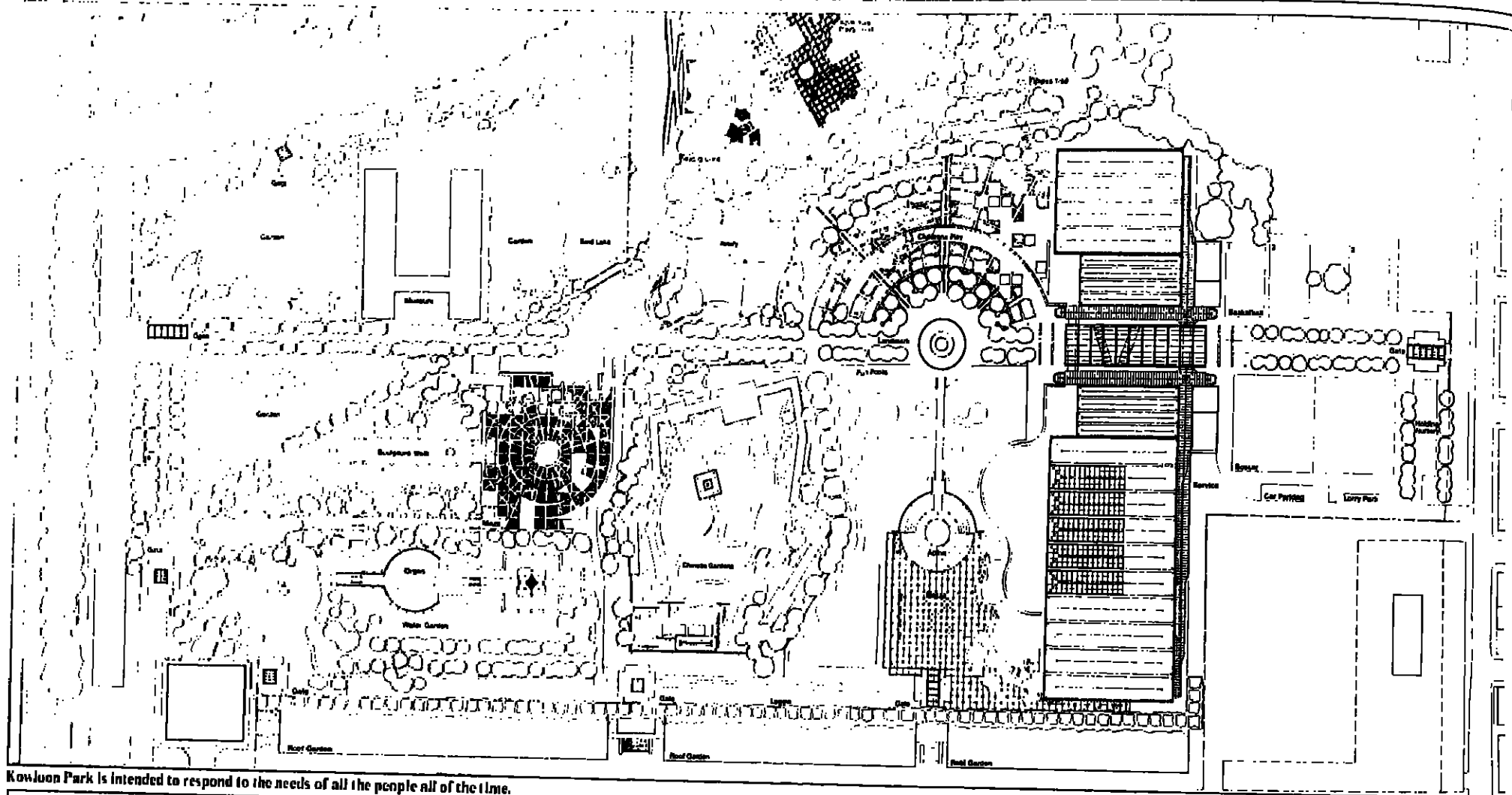
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The resort development at Telluride in Colorado is set in a valley of outstanding natural beauty.

LEISURE PURSUIT

READERS of *Building Design* who habitually begin at the back of the paper may have observed a recent recruitment advertisement from Derek Walker Associates. While in some cases this can simply reflect a rapid staff turnover, in this instance the cause has been the arrival of four major projects in the office.

What makes the prospect of working up these schemes so interesting is the fact that they are each so different in context and brief, their scale being the only common factor.

As chief architect and planner at Milton Keynes during its formative years, Walker earned something of a reputation for his capacity to organise and structure large scale building programmes so it is perhaps not surprising that these current projects call for exactly that

ability.

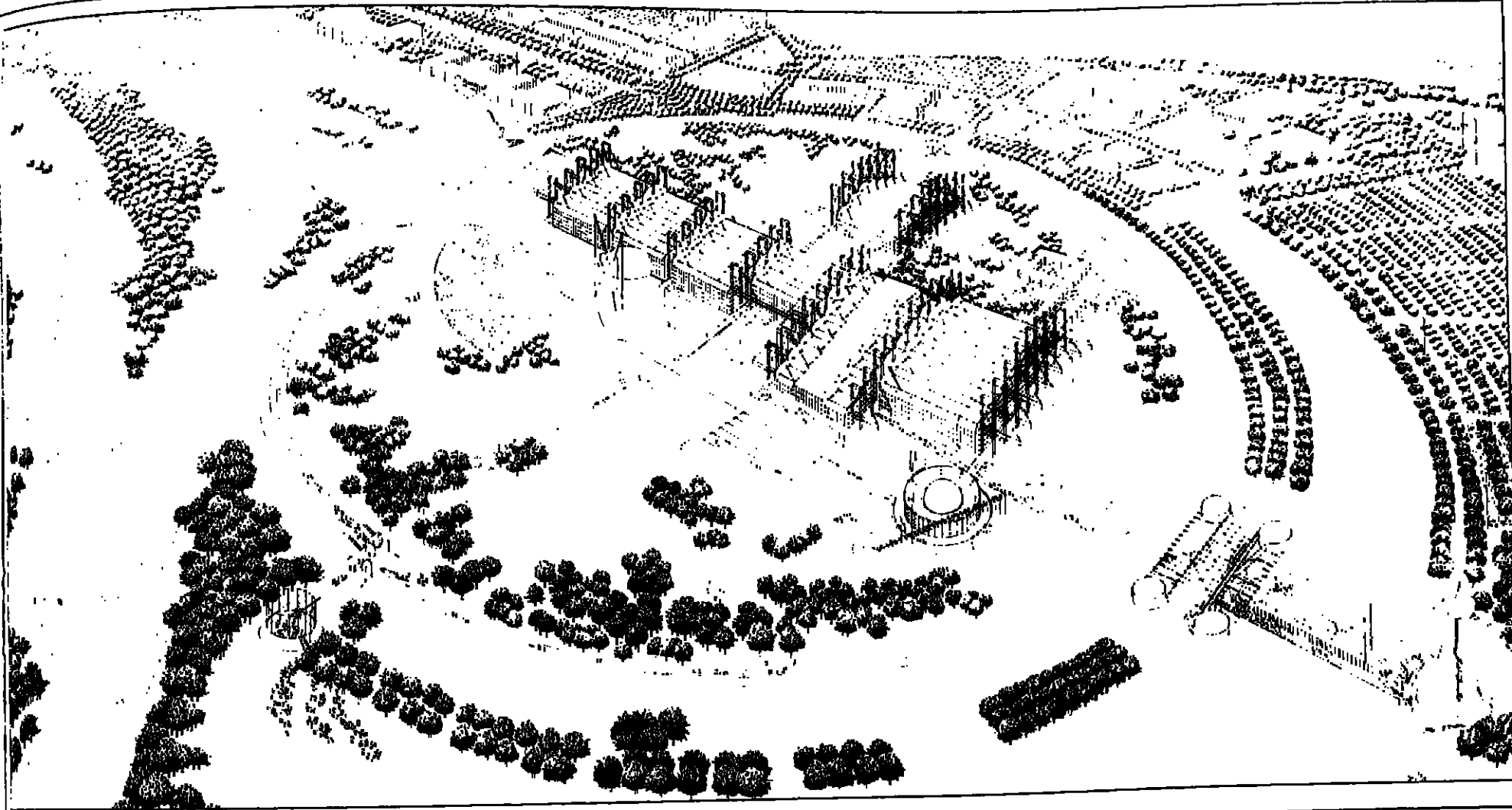
The office has developed a high degree of expertise in the expanding leisure market, boosted largely by involvement in the master plan for WonderWorld theme park at Corby over the past few years, and each of the projects explores particular aspects of leisure and recreation.

WonderWorld itself is now set to start on site in the summer following the assembling of £150 million of its first phase funding. The site comprises 400ha, half of which was quarried for the excavation of iron ore. The scheme will revive job prospects in this area of high unemployment.

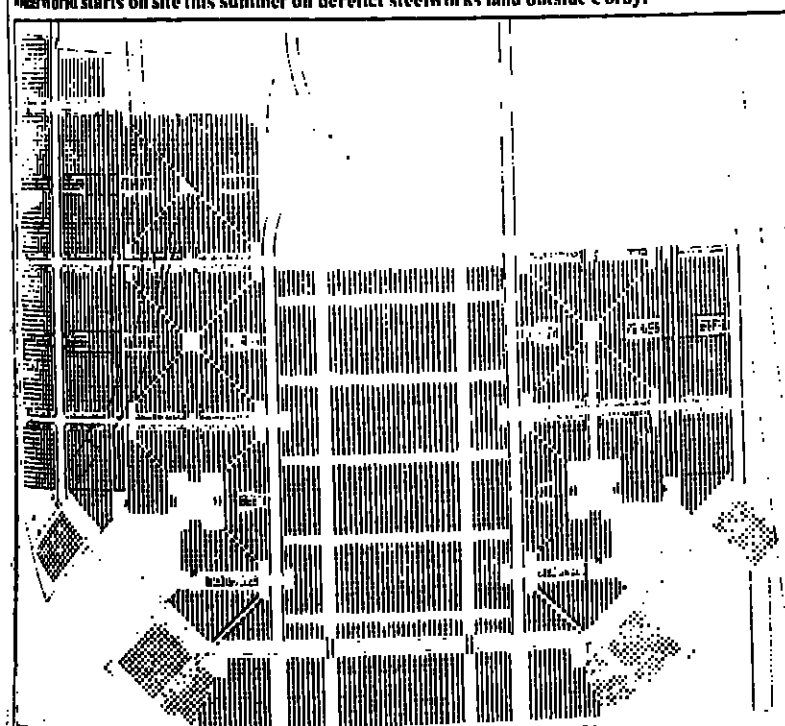
Set across a rift valley away from any built up areas, the main park is bordered by a huge rampart ring with the main theme building across its diameter. Car parking, the Jack Niklaus golf course, a hotel and ancillary accommodation, as

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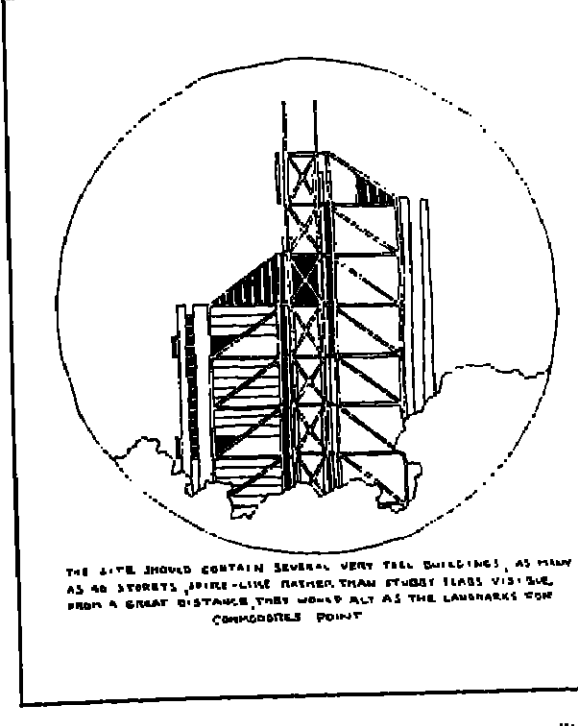
World starts on site this summer on derelict steelworks land outside Corby.



Commodores Point at Jacksonville, Florida, is a prestige development of residential, leisure, cultural and commercial accommodation.



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well as potential sites for commercial development are located at the periphery.

Kowloon Park consists of a 13ha site to be developed for the urban council, funded and project managed by the Royal Hong Kong Jockey Club. Though in its early stages — it has a daunting 2½ year design and build programme — a development plan has been produced to facilitate discussion. This is based on the premise that leisure's increasing importance should be reflected in a multivalent approach to planning and "concerned with the totality of life satisfactions".

The proposal has been developed to emphasize the present park's strengths, replan its weaknesses and integrate a series of events to make a pleasure garden of active and passive elements defined by the topography and natural barriers to separate visually and acoustically. Copenhagen's Tivoli Gardens is seen as a model, at least in terms of its changing role through the daily and seasonal cycles.

Telluride, in contrast, is a breathtaking wooded valley in the San Juan Mountains in Colorado, where the Cordillera Corporation have commissioned Derek Walker Associates and Desmond Muirhead to produce a zoning plan for a resort complex covering some

410ha. In addition to a village and two commercial zones there will be areas of housing and condominiums, hotels and club-houses, a ski lift and a golf course, commercial and retail development.

Most of the low-density housing will be low-rise and sited on flat peninsulas projecting into man-made lakes.

The Commodores Point development in Jacksonville, Florida, also currently at schematic design stage, has been produced by Muirhead Walker Inc. The 70ha flat site of wasteland, disused dock buildings and storage depots will be cleared for a substantial residential, commercial, leisure and cultural development. The elevated approaches to two bridges cross the site and these, together with the river frontage along two sides form the most dominant features of the site. Two existing streets are to be developed as east-west connectors.

A secondary road grid then subdivides the land into "development packages" and careful consideration has been given to the 10,000 parking spaces required and the separation of eventual pedestrian routes. A civic centre on the waterfront will include auditoria, galleries and a marine museum. Two marinas will each provide up to 300 berths.

Ian Latham

THE FIRST ANNUAL BUILDING CENTRE TRUST PHOTO-EXHIBITION

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Print submission deadline: July 7

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The dates of the London exhibition are September 2-19.

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Please send all photographs to:
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Mrs Diana Hunt
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ENTRY FORM

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Number of prints submitted: 3 4 5

- Professional Photographer ☐
Amateur Photographer ☐
Student (full-time) ☐

Elusive Welsh charm

By Robert Harbison

The buildings of Wales: Clwyd, by Edward Hubbard (Penguin, £16.95).

MOST visitors to Wales don't go for the architecture. Edward Hubbard's new volume in the *Buildings of Wales*, called *Clwyd* but actually covering the old counties of Denbigh and Flint, is full of surprises and discoveries, but it can't turn Clwyd into Tuscany or even Northamptonshire.

When this volume has done its job we see that we were, roughly speaking, right to think that Wales wasn't a land of great architecture.

But the book shows that to see what way is to miss the point, or a miss a great many small points. For the interplay between Welsh landscape and culture has indeed been long, varied, and peculiar, and it emerges vividly in certain characteristic constructions which, if not among the highest pinnacles of art, offer the most wonderful chances for understanding the past.

Edward Hubbard is an unusually tactful and considerate guide. It is saddening to hear of the illness which slowed work on this volume and which, one gets the unhappy foreboding, prevent him from contributing others to the series. (Gwynedd, a fascinating region, will be next to appear). One of the things I like best about his method, which gives this volume a cogitative flavour, is the way he makes us aware of past writers - medieval poets who described a certain country house,

or Gerard Manley Hopkins who wrote most of his poems in an undistinguished Victorian complex near the coast and had a characteristically pungent word to say about the buildings. Perhaps the absence of major monuments leaves the leeway which allows Hubbard to surround romantic spots with the tissue of thought they have inspired (Dr Johnson's friend Worthington taking tea in a bark-temple by a waterfall, for example, near where the first translator of the Bible into Welsh worked).

And if one finds no great cathedrals here, there are impressive series of prehistoric hill forts in greater profusion and more striking spots than one finds in England. There are the well known medieval castles, Denbigh, Flint and Rhuddlan, the outstanding ones in Clwyd. There are some rich, late Gothic churches, clustered fairly near the English border, Gresford, Mold, Wrexham, including some of the best late medieval glass in Britain.

Then, perhaps the most interesting category, a huge collection of late 16th or early 17th century manor houses, many of modest extent and rude detailing, often with a primitive vigour missing from more expensive versions over the border. One of the great attractions of almost all Elizabethan and Jacobean artifice, however courtly and metropolitan, is a naive enthusiasm which sets them off from their Italian and Flemish models.

The book whets one's appetite to know who it was that built these solid and moderately pretentious houses so thickly in this part of Wales. The book glides over the matter of the English influence and presence in Wales, a ticklish, even a sore subject. The author, for example, has lived all his life in neighbouring Cheshire and is not, I believe, Welsh.

It is hard to raise this question without spouting bigotry oneself. These mansions which seem so endearing and homely to use might have looked just as alien to many natives as if you had plunked down Blenheim Palace

in one of these narrow valleys.

There are churches and there are chapels: to go to Wales to look at Perpendicular Gothic is probably a bit perverse. Hubbard's book gives some wonderful glimpses of that other culture, a chapel named Ebenezer around the corner from one named Jerusalem.

In Victorian times one has Street's or Pearson's refined work on one side, taking some account of Welsh textures, colours and conditions, but still a kind of import. In a middling position lies the work of a local architect such as John Douglas, a cross between vernacular and Gothic. Then on the other side the chapels, not untutored woodnotes, but copybook Italianate in raucous answer to the learned and overbearing Gothic.

This book conveys a more powerful sense of a social history than volumes in the series usually have, but does this unobtrusively, unobtrusively. Wales is a place quite different from any part of England, a place where settlement was dispersed, and villages and even hamlets first appear in the 19th century (except for the small number of real towns, mostly purpose-founded in the 13th and 14th centuries). Facts which

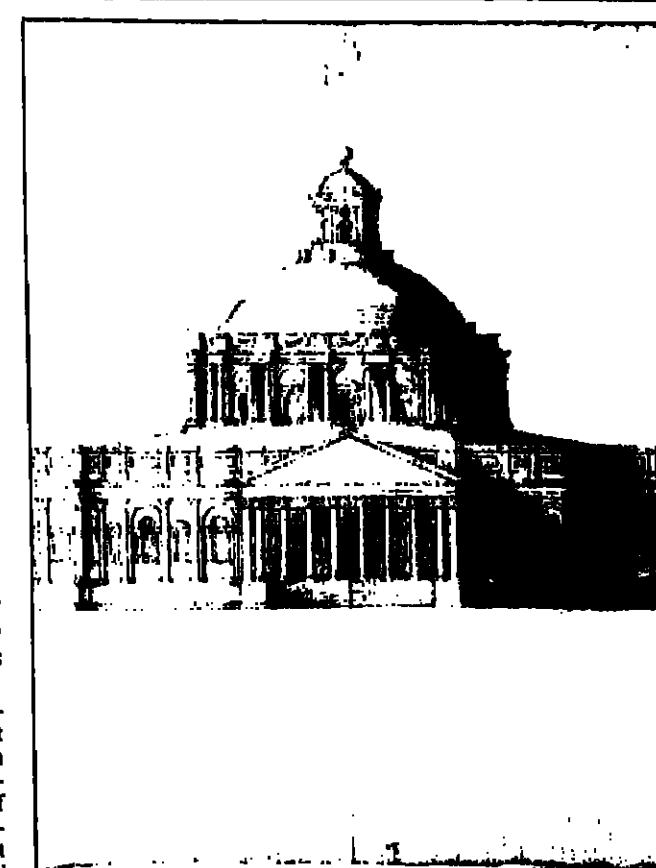
help make it an elusive country to this day, but one for which Edward Hubbard has given us a powerful tool for learning in its most remote twistings.

Finally I echo Hubbard's own awe, that Nikolaus Pevsner's example in the *Buildings of England* should go on inspiring the kind of devoted labour this book represents, resulting in the most wonderful gift to the lover of landscape and the human evidence it is seeded with.

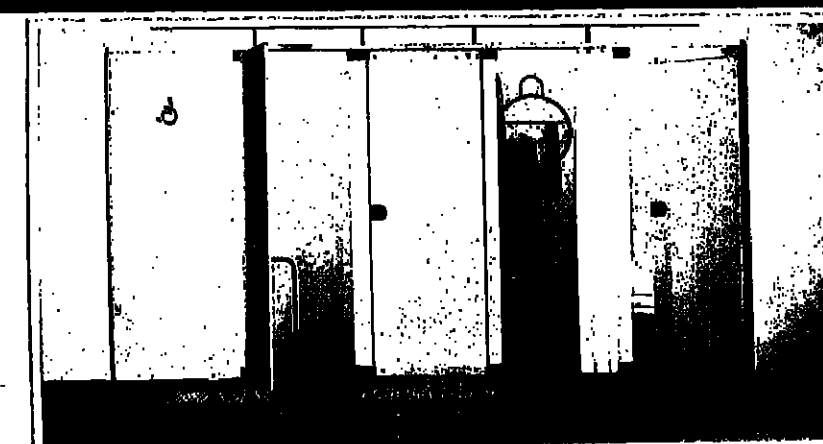
Dreams and reality

Visionary Spires, edited by Sarah Crewe, (Waterstone Books, distributed by Thames & Hudson), £16.95.

AN intriguing publication arranged chronologically that examines the developments in church and cathedral architecture through case studies of unexecuted design. The illustrations, many of which are not familiar, are varied and well reproduced, and constitute the book's greatest asset.



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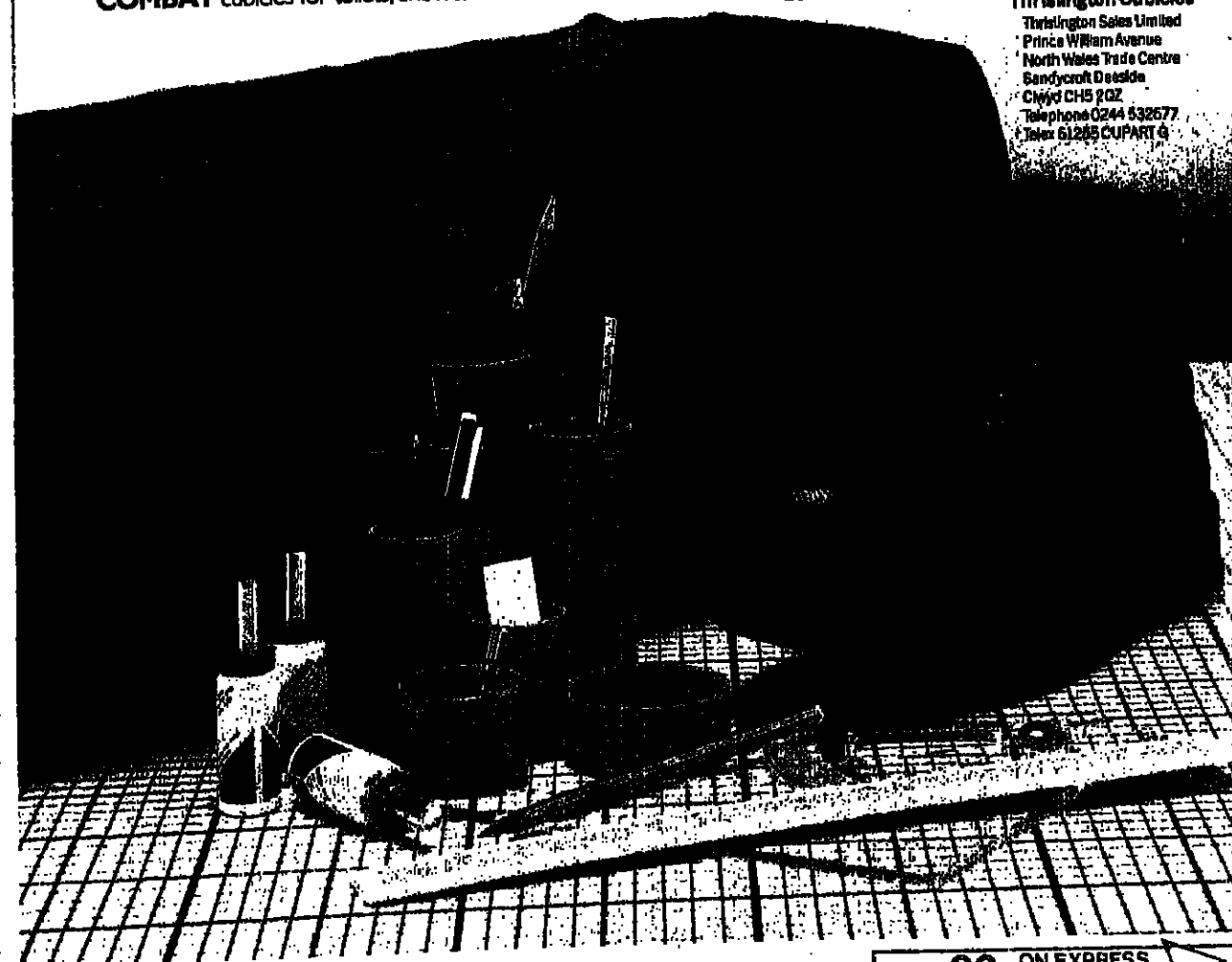
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Structural steel

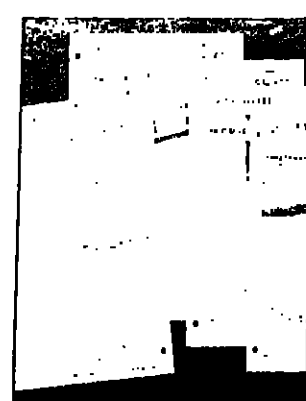
FACILITATING the resurgence of the building material for multi-storey buildings — such as relative price stability, better productivity from the industry and all-up building economy — are all discussed in a new edition of British Steel Corporation's 12-page booklet, *Steel framed multi-storey buildings*. Ways of getting the best out of steel are itemised and advantages of steel frame construction, when the time comes for refurbishment, are examined.



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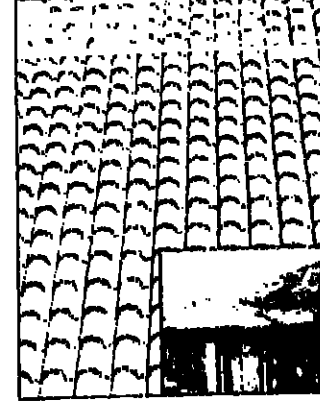
MARLOW Engineering has published new literature dealing with its Britannia Trident Monobloc sink mixers. These high performance and competitively priced units are manufactured to BS 5412 in a range of glossy and wipe-clean finishes. These include chrome, six single colours (Mocca, Red, White, Beige, Burnt Sienna and Avocado) and three dual tone combinations to match modern enamel sinks (Cognac, Terre de France and Safari).



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Pitched roofs

THE new one of the new names in pitched roof tiles, has published the latest issue of its magazine *Pitched* with good pitched roofing solutions — *Anglophone*. This edition contains a feature on the saving of the old barn at Coggeshall, an article on new sarking techniques, an update on the roof space ventilation problem and a comparison submitted by a roofing contractor. Regular features are also included.



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Concrete pipes

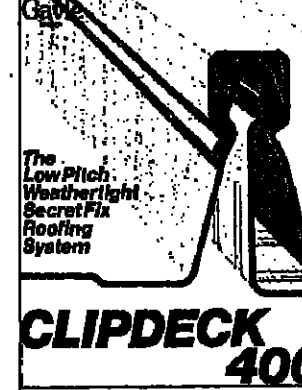
CHEMICAL resistance of concrete pipes is the subject of a new data sheet from the Concrete Pipe Association. Guy Byeman, its technical director, points out that concrete in the form of conglomerate is a naturally occurring material and the concrete used for pipe manufacture simulates this highly stable rock. He goes on to explain how concrete pipes are unaffected by all legal effluents (and many illegal ones as well) and will resist aggressive ground waters if sulphate resisting cement is used.



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Low pitched roofing

CLIPDECK 400, the secret fixed, profiled roofing system from Gavis, is the subject of a new four-page brochure. Based on a 400mm module and with centres of corrugations at 200mm, ClipDeck can be supplied in aluminium or steel in lengths up to 25m. It is fixed by means of an overclap method, which ensures a positive clamp to the side lap and automatically correctly positions the next sheet. Weather-tightness, even at low pitches, is ensured.



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Timber buildings



GUILDWAY, one of the major names in timber frame building design and manufacture, has published a technical manual describing its system in detail. The book contains several sections dealing with such aspects as thermal performance, sound insulation, fire resistance and retardancy, and roof, wall and floor engineering. Also listed are the supply items which make up the basic Guildway package.

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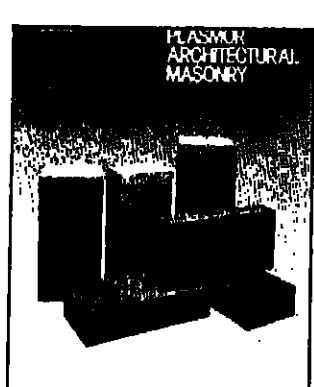
Ironmongery



LAIDLAW Thomson has published a new architectural ironmongery catalogue. Containing 300 pages, this illustrated publication includes much technical information and lists many thousands of products, making it a valuable reference work for all specifiers. For ease of use the catalogue has been sectionalised into component groupings, from hinges and door furniture, through to window and bathroom fittings. Many new features have been added.

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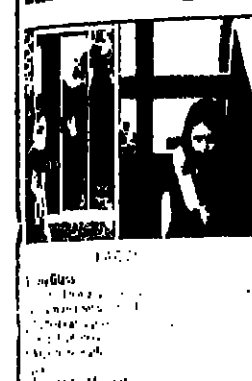
Blocks



INCLUDED in Plasmor's new literature pack is a full colour brochure dealing with the company's architectural masonry. Available in 10 colours, in plain or shot blasted finishes, Plasmor's products are manufactured from naturally occurring aggregates and comprise a full range of block types. Other pieces of literature in the pack cover all the Stratilite range of blocks, flooring blocks and paving blocks.

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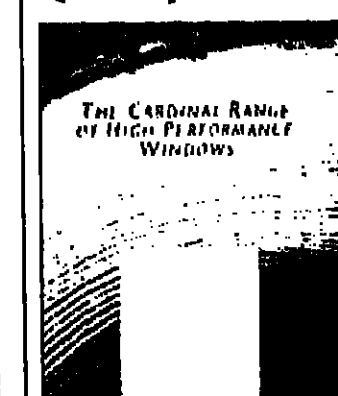
Laminated glass



CLARITY indicating the performance comparison between laminated glass and ordinary and toughened glass, Solaglas Laminated's new wall chart spells out the benefits to safety and security of using its products. In a chart form, it compares the scores achieved by each type of glass, out of a possible 45. Laminated glass scored heavily for its ability to maintain a barrier even when broken. Toughened glass scored only 23.

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Quality windows



JOHN Carr's high performance timber windows and doors — the Cardinal range — are the subject of a new specifiers' brochure. It gives basic information on this comprehensive range, which includes softwood (stained or unstained) and hardwood stained windows, opening configurations of all types, including vertical sliding sashes, and various glazing options. The brochure also contains a full set of window and door frame detail sheets with components drawn to 1:2 scale.

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Spray roofing



DAVID Roofing, part of the Briggs Amasco group and specialist in spray roofing, has published a four-page brochure explaining the properties of its two complementary systems. Monoform is a ductile bitumen emulsion integrally reinforced with chopped glass fibre rovings and Bituspray is a modified bitumen and rubber latex combination which gives a membrane of great flexibility.

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Dry roofs

SANDTOFT Tiles has published a four-page brochure describing its ventilated dry fix roofing system. This comprises two separate systems — a ventilated ridge and a dry fix verge. Fixing instructions of both devices are included and line drawings illustrate all their components. Both systems require no wet trades whatsoever and are compatible with Sandloft's Double Roman, Laidum, Double Pantile and Bold Roll profiles.



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Cubicles

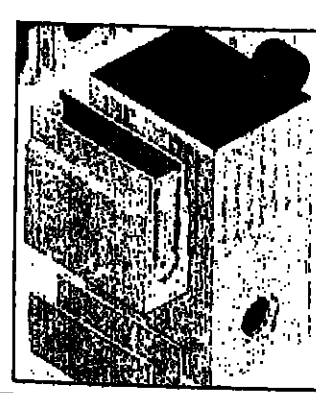


DUALFORM cubicles and paneling system are the subject of a new six-page colour leaflet from Bright Plastic Panels. In essence the system uses one profile with all exposed edges of panels softly post-formed to 3mm radius. The Dualform element is used for doors, pilasters, headrails, light pelmets and ducting, formed of high pressure laminate bonded to 16mm high density chipboard. There is an extensive range of standard colours.

Enter 129 ON EXPRESS ENQUIRY CARD

Surface drains

AN excellently presented 20-page technical manual, which deals with surface water drainage systems, has been produced by Kaskade Drains. This colour brochure covers the range of level and sloping invert glass reinforced concrete surface water channels for use in light-duty and heavy traffic paved areas. They are supplied complete with a variety of gratings and backed by a full kit of accessories. Kaskade provides a supporting advisory service.



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Fittings

TWO new pocket-sized publications have been introduced by Hepworth as a result of the integration of Stoneware terracotta products with Hepworth's clayware range. Both are pocket-sized booklets. The first concentrates on Stoneware products and is an illustrated range list which includes chimney pots and flue liners, ridge tiles, firebacks and firebricks, airbricks, engineering bricks, cavity liners and quarry tiles. The second is a price list containing both ranges.

Enter 131 ON EXPRESS ENQUIRY CARD

Cladding

ALTHOUGH aimed primarily at the roofing and cladding sheeting contractor, the new 24-page guide to its roofing and cladding sheeting published by H H Robertson will be a useful reference for the building designer. It includes detailed fitting instructions for Trisomat composite panels, Novonold and Versacor single skin cladding and type M liner trays. Relevant load/span tables are also included.

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We like special problems much,
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RECEPTION COUNTER ENTRANCE STEP FIRST FLOOR OVERHANG GROUND FLOOR WINDOWWELL & PLANTER EXPANSION JOINT DETAIL 1ST FLOOR WINDOW DETAIL DETAIL LIVING HORIZONTAL & VERTICAL BRICKWORK INTERNAL PAVING TO STAIRCASE

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OR COULD YOU?

Flooring

CONTAINING full data concerning James Halstead's Polyflor contract vinyl flooring range, the newly published brochure is accompanied by a technical information leaflet. This gives practical guidance on the installation and maintenance of Polyflor flooring, including data on subfloor preparation, adhesives and end-user specifications. New Polyflor Super XL is covered in the brochure along with other types of flooring.



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Roofing data sheets



BRIGGS Amasco has published the first technical sheets in a series intended to supplement the information in its mastic asphalt handbook. They are intended to assist the specifier and contractor and the first four sheets deal with protected membrane roofing (giving critical details), vapour barriers (also containing detail drawings), surface treatments and vertical asphalt work.

Enter 144 ON EXPRESS ENQUIRY CARD

Grg board

PLASTAGLASS, a glass-fibre reinforced gypsum plasterboard, is the subject of a new four-page leaflet, published by Echostop Systems. In the past this material has been used extensively for upstands, soffits and margins associated with suspended ceilings. Today it can be used to provide pre-moulded bulkheads, window boxes, ceiling panels and beam and column casings of almost any shape and size. A finish similar to fibrous plasterwork can be achieved.



Enter 145 ON EXPRESS ENQUIRY CARD

Luminaires

SPECIALLY developed for use with open cell ceilings, and in particular Formwood's Formatux and Magnagrid systems, Program Lighting's range of downlights, spotlights and fluorescent is presented in a new 28-page colour brochure. Designed so that the fittings integrate completely with the ceiling systems, these luminaires incorporate the most up-to-date lighting technology and have a number of functional advantages, all of which are explained in the brochure.

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For further information on the products on these pages, use the pre-paid enquiry card.

"THE EASIRECS" No 32

I2/3 Resistance to the passage of heat

BY HENRY HAVERSTOCK

Tel: 01-267 7676 with comments or criticisms

REQUIREMENT

- L2:
- (1) Subject to sub-paragraph (3), the calculated rate of heat loss (W/K) through any windows and rooflights shall be no greater than it would be if —
 - (a) the aggregate of the areas of windows and rooflights were 12 per cent of the area of the walls bounding the dwelling, and
 - (b) the windows and rooflights had a U value of 5.7.
 - (2) The calculated rate of heat loss through the solid parts of the exposed elements shall be no greater than it would be if —
 - (a) the exposed walls and exposed floors had a U value of 0.6 and
 - (b) the roof had a U value of 0.35.
 - (3) To the extent that the calculated rate of heat loss through the solid parts of the exposed elements is less than the maximum permitted under sub-paragraph (2), the calculated rate of heat loss through the windows and rooflights may be greater than the maximum permitted under sub-paragraph (1).
- This requirement applies only to dwellings
- L3:
- (1) Subject to sub-paragraphs (3) to (5), the calculated rate of heat loss (W/K) through any windows and rooflights shall be no greater than it would be if —
 - (a) the aggregate area of the rooflights were 20 per cent of the roof area,
 - (b) the aggregate area of the windows were —
 - (i) in the case of a residential building 25 per cent,
 - (ii) in the case of a shop, office or assembly building 35 per cent,
 - (iii) in the case of an industrial or any other building 15 per cent.
 - (2) In the case of an industrial or any other building, of the exposed wall area, and
 - (c) the windows and rooflights had a U value of 5.7.
 - (3) Subject to sub-paragraphs (4) and (5), the calculated rate of heat loss through the solid parts of the exposed elements shall be no greater than it would be if those parts had a U value —
 - (a) in the case of a residential building, shop, office or assembly building, 0.6, and
 - (b) in the case of an industrial or any other building, of 0.7.

This AD illustrates better than any other the advantages of the new Regs. The requirement could make your head spin (as the old Regs did) but the AD gets across a complicated message with very little strain.

- (3) Where the building consists of a shop with a display window, the storey in which the window is situated shall be disregarded in considering compliance with the requirements in sub-paragraph (1).
 - (4) An alternative requirement to those specified in sub-paragraphs (1) and (2) is that the calculated heat loss from the building in the conditions in which it is likely to be used, taking account of any useful gain, shall be no greater than it would be if those requirements were met.
 - (5) Where the building is divided into parts used for different purposes, separate calculations shall be made for each part falling within a description in (a) to (f), but a building not so divided which is used for more than one purpose shall be regarded as used for its main purpose and not for any ancillary purpose.
- This requirement applies only to a building having a floor area greater than 30m² which is —
- (a) a residential building;
 - (b) a shop;
 - (c) an office;
 - (d) a building, whether public or private, in which people assemble for recreational, educational, business or other activities ("an assembly building"); and
 - (e) a system having an output exceeding 25 watts per square metre of floor area, or which is —
 - (i) an industrial building, or
 - (ii) a building used for a purpose not referred to above ("any other building").
- and which is likely to be heated by a space heating system having an output exceeding 50 watts per square metre of floor area. (Are you following this?)
- This is one of the three Regulations that set a level of performance, rather than simply saying the performance must be reasonable or adequate. It is therefore a requirement that local authorities have the power to enforce if they agree that the level in the requirement is too onerous — see Eastreys March 2.

APPROVED DOCUMENT

The many attempts to explain thermal insulation requirements over the past 20 years have been drawn on to make this AD the best so far. It sets different methods to suit different circumstances and gives worked examples for

RULES FOR HEAT LOSS CHECKS (from the AD)

Read up 3 to 7 pages (pages 1 to 3) of the AD. It contains the rules for heat loss checks. It also contains the rules for heat loss checks. It also contains the rules for heat loss checks.

Element	U value (W/m ² K)	Area (m ²)	Heat loss (W)
Walls	0.6	100	600
Floors	0.35	100	350
Roofs	0.35	100	350
Windows	5.7	10	570
Rooflights	5.7	10	570
Doors	1.5	10	150
Other	0.6	10	60
Total			2020

times of the four calculation procedures. The rules that are the starting point are illustrated. The four calculation procedures are:

- Specified insulation thickness — just pick the thickness of the insulation material from the table.
- U values — the most common method in the past involves adding up the thermal resistances of the materials surfaces and cavities used to form the building envelope — the U value then is equal to one over the sum of the resistances.
- Calculated performance for walls, roofs and floors — level of performance for walls, roofs and floors or maximum areas for windows and rooflights. It allows you to balance lower standards in one area against higher standards in another to achieve the same overall result.
- Calculated energy use — the most complicated method and it must not be used for dwellings. Two approaches are allowed. In the first you take the annual energy consumption of a similar sized and shaped building with maximum permitted window and rooflight sizes and maximum allowable U values for walls and roof. You can then demonstrate that these maxima can be exceeded without adding to the annual energy consumption if heat gains from sunlight, artificial light and industrial processes are taken into account. In the second approach an energy demand target from Part 2 of the CIBSE energy code is used and calculations must be submitted to show that the building can function without exceeding this target. Whenever the calculated energy use method is adopted it is necessary to show that the heating is well enough controlled to ensure that the calculated benefits from useful heat gains (sunlight etc) can actually be achieved.

SIMPLEST METHOD

The tables and sample calculations in the AD are easy to use. Here there is only space to summarise part of the simplest method. It is found to be too restrictive one of the more elaborate methods may give the extra freedom required.

WHAT'S NEW?

The old Regulations used to include requirements for building elements between ventilated or partially

INSULATION THICKNESSES (from the AD)

Element	U value (W/m ² K)	Thickness (mm)
Walls	0.6	100
Floors	0.35	100
Roofs	0.35	100
Windows	5.7	10
Rooflights	5.7	10
Doors	1.5	10
Other	0.6	10

ventilated spaces and heated spaces. The new Regulations call these elements exposed elements and change the rules slightly — see illustration.

An external door with 2m² or more of glazed area should now be counted as part of the window area. Shop display windows can be disregarded for the calculations.

The calculated energy use method, which can take useful heat gains into account, is now spelled out in detail.

WHAT'S NEXT?

Some have argued that the basis of the Regs should be energy input rather than control of insulation or targets for energy use. They say that the efficiency of the heating and ventilating systems are also important — Henry guesses that such a radical change is unlikely — But there is a (fairly) firm intention to raise insulation levels in buildings to around a U value of 0.3. Those who warn that inadequate preparations have been made for such a change are only likely to delay things for a few months. There is a possibility that the benefits of such orientation could be given more prominence in the simpler calculation methods.

Ground-floor insulation and restrictions on cold bridging could also be a feature of future Regulations.

REFERENCES

CIBSE Energy Code Part 2 Calculation of energy demands and targets for the design of new buildings and services, £15.50 from the Chartered Institution of Building Services Engineers, 01-675 5211. This part is needed for one of the approaches to the calculation of energy use.

CIBSE Guide Section A3 U values and thermal properties of building materials, £12. This section gives the thermal conductivities of a wide range of materials and U values for many different combinations of wall and roof materials.

No BS are given in the AD for the part of the Regs, but there are many BS on thermal insulation and a recently published BS 8207: 1988 Code of practice for energy efficiency in buildings, with an accompanying booklet of case studies.

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701st floor, 702nd floor, 703rd floor, 704th floor, 705th floor, 706th floor, 707th floor, 708th floor, 709th floor, 710th floor, 711th floor, 712th floor, 713th floor, 714th floor, 715th floor, 716th floor, 717th floor, 718th floor, 719th floor, 720th floor, 721st floor, 722nd floor, 723rd floor, 724th floor, 725th floor, 726th floor, 727th floor, 728th floor, 729th floor, 730th floor, 731st floor, 732nd floor, 733rd floor, 734th floor, 735th floor, 736th floor, 737th floor, 738th floor, 739th floor, 740th floor, 741st floor, 742nd floor, 743rd floor, 744th floor, 745th floor, 746th floor, 747th floor, 748th floor, 749th floor, 750th floor, 751st floor, 752nd floor, 753rd floor, 754th floor, 755th floor, 756th floor, 757th floor, 758th floor, 759th floor, 760th floor, 761st floor, 762nd floor, 763rd floor, 764th floor, 765th floor, 766th floor, 767th floor, 768th floor, 769th floor, 770th floor, 771st floor, 772nd floor, 773rd floor, 774th floor, 775th floor, 776th floor, 777th floor, 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Over 40% of Haringey's population is made up of black and minority ethnic people. Afro Caribbean, Asian, Greek, Turkish and Cypriots being the largest groups. Haringey as an Equal Opportunities Employer is committed to race equality relative to their proportion in the local community.

The black and minority ethnic people are under represented in some professional and managerial areas. Section 38 of the 1976 Race Relations Act allows an employer to positively encourage people from the under represented groups (Afro Caribbean, Asian, Turkish and Greek Cypriots) to take advantage of opportunities that arise in those areas.

This Service of approximately 200 staff designs and supervises the construction of all types of buildings from new and rehabilitation houses and flats to leisure centres and schools. The Service is now reorganised into 8 multi-disciplinary area teams and a central support team under a Management Board consisting of the leaders of each of the teams. The Council is committed to equal opportunities, accountability to the local community and the development in this Service of a system of collective responsibility and decision-making (self-management).

The Building Design Service is expanding its services and will be setting up a new team on the Broadwater Farm estate in Tottenham with a view to work closely with residents and other Council services already established on the estate. Members of the team, being professionals in their own field, will be expected to find solution to technical and design problems of the estate, carry out remedial work and new build projects, including community centre and workshops, dealing in view issues of racism, discrimination and other difficulties experienced by black and minority ethnic people. Group will actively support community built project on the estate. Black and minority ethnic people are under-represented in professional and managerial areas of the Service. We would, therefore, particularly welcome applications from these sections of the community for the following posts. Community organisations on the estate will be involved in the selection of applicants.

Architects & Engineer ARCHITECT - CO-ORDINATOR (1 Post) POB £18,804-£16,887 p.a. inc.

To co-ordinate the design strategy, defend investigation and building project work on the estate; ensure a co-ordinated approach to the involvement of residents and community organisations in that work; and ensure the effective management of the group within the context of the Mid-Tottenham Area Team. You will be expected to be capable of working as a project architect for the most complex projects and to demonstrate expertise in a number of specialist areas.

You will also be expected to act as Group Leader and must be capable of leading a team of approximately 12 technical staff. In addition, you must be capable in dealing with the many complex issues affecting minority groups.

ARCHITECT - STRATEGY (2 Posts) PO3 to PO4 £13,678-£15,804 p.a. inc. SO1 to PO1 £10,868-£12,881 p.a. inc.

To investigate and develop options to determine a long-term strategy for the estate. The SO1-PO1 will assist the PO3-PO4 project leader.

ARCHITECT OR SURVEYOR - DEFECTS (1 Post) PO3-PO4 £13,678-£15,804 p.a. inc.

You should have considerable experience of building construction and the ability to investigate defects and develop remedies while establishing good working relationships with residents.

ARCHITECT - PROJECTS (1 Post) PO3 £13,378-£14,718 p.a. inc.

To undertake responsibility for all but the most complex rehabilitation and new building projects.

BUILDING SERVICES ENGINEER (1 Post) PO1 to PO3 £11,973-£14,718 p.a. inc.

To help develop the long term strategy and, in the short term, work on specific new building projects and the maintenance and upgrading of existing district heating and estate lighting. Working conditions include flexible hours, maternity/paternity leave and help with removal expenses where applicable. The Council encourages all staff to be members of an appropriate trade union. Staff will be appointed to the Building Design Service and may be required to work on projects in other areas of the Borough. For further information and an informal discussion regarding the above posts, please phone Bob Meitz or John Lee (01 340 3288, exts 282 and 237, respectively). For an application form, please phone staffing section (01-340 8031, ext 206) or write to the Management Board, Building Design Service, Hornsey Town Hall, The Broadway, Crouch End, London N8 9JS. Closing Date: 20th June 1986.

Haringey

Haringey is an equal opportunity employer. We welcome your application which will be considered on merit, irrespective of race, marital status, sex or any disability you may have.

METROPOLITAN BOROUGH OF WOLVERHAMPTON

DEPARTMENT OF TECHNICAL SERVICES GROUP ARCHITECT PO1 £16,831-£16,808

Applications are invited from experienced Registered Architects able to demonstrate leadership qualities of the highest order for this key post in the Architectural Division. The successful applicant will manage a team of Architects and Technicians engaged in the design, specification and execution of a range of architectural projects. Housing Sector work currently predominates.

The span of responsibility will include representing the Director at meetings with the public, Client Departments and Committees and contributing to the work of a Divisional Management Team under the Chief Architect.

Application form and further particulars from: Director of Technical Services Civic Centre, Wolverhampton WV1 1RW. Closing date 30th June 1986.

Wolverhampton Council welcomes applications from all sections of the community irrespective of an individual's sex, ethnic origin or colour and from people with disabilities who have the necessary attributes to do the job.



Metropolitan Borough of Rochdale An Equal Opportunity Employer

APPLICATIONS ARE INVITED FROM THOSE WITH THE NECESSARY ATTRIBUTES REGARDLESS OF RACE, CREED, NATIONALITY, DISABILITY, AGE OR SEX

ARCHITECTS DEPARTMENT ARCHITECTS (2 Posts) St Alban's House, Drake Street, Rochdale PO 1 £11,280-£12,128

The Borough Architect's Department is multi-disciplinary and provides an environment in which individual potential is encouraged to flourish. The Department has an interesting workload which includes new housing, schools, community centres, sheltered accommodation schemes as well as modernisation, refurbishing and redecoration programmes.

Applications are invited from qualified architects, preferably with a minimum of two years post qualification experience, possessing a good standard of design and an urge to undertake projects from inception to completion. The successful applicant may be required to work as an individual or as a member of a small team.

Prospective applicants who wish to enquire further about the Department should speak to Jim Midani, Chief Architect, Telephone 0708 341411.

A Casual User Car Allowance is payable and therefore applicants should possess a full current driving licence.

Application forms available (quote ref J903) from Chief Personnel Officer, P.O. Box 68, Municipal Offices, Smith Street, Rochdale OL16 1XG (Telephone 474741 Ext 682) to be returned no later than 25th June 1986.

CITY OF NEWCASTLE UPON TYNE JOINT LANDSCAPE GROUP

Senior Landscape Architect PO3 (£11,850-£12,885)

Applications invited from experienced, qualified Landscape Architects to join the Joint Landscape Group which under the direction of the City Planning Officer and the City Architect provides a comprehensive landscape advisory and design service to the City Council.

You will report directly to the Principal Landscape Architect on a full range of duties which include programming and implementation work, policy advice, cost control, design and preparation of bills and quantities and the preparation of briefs. Site supervision and supervision of professional and technical staff is required.

Resettlement expenses are payable covering removals, legal fees, incidental expenses etc up to the sum of £1,000. Application forms and further details are available from the City Planning Officer, Civic Centre, Newcastle upon Tyne NE1 8PH. Telephone Mr P Board on Tyne side 691 2328520 ext 6141. Closing date 27 June 1986.

City of Newcastle upon Tyne This is an Equal Opportunities Advertisement

Applicants are considered on the basis of their suitability for the post, regardless of ethnic origin, sex, marital status or disability.

New Forest

ARCHITECTURAL TECHNICIAN Scale 3-6 (£6,234-£9,591)

Applications are invited from suitably qualified persons for the above post to work in a busy office with a very diverse workload. Candidates should possess MSAT, have a sound knowledge of building construction and be capable of producing Design and Working Drawings, pursuant to the preparation of Bills of Materials by the Quantity Surveyor, and be able to carry out subsequent contract administration under a minimum of supervision.

The Architectural Division of the Technical Department is housed in new office premises at Lynton, a pleasant South Hampshire coastal town. The post carries an essential user car allowance subject to a maximum of 1450cc and requires the postholder to provide a car for official duties. In approved cases the Council offer full removal expenses, lodging allowance and up to £3,170, towards the cost of other relocation expenses.

An application form, job description and further information are available from the Personnel Section, New Forest District Council, Appleton Court, Lyndhurst SO43 7PA or Telephone Lyndhurst 2121 Ext. 173 quoting Post T14.

Closing date for receipt of completed application forms: 27th June 1986.

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MONTROSE CONTRACT HOTLINE 01-834 3406

LONDON BOROUGH OF HARINGEY Haringey Making Equal Opportunities A Reality BUILDING DESIGN SERVICE

ARCHITECTURAL STUDENTS' YEAR OUT PRACTICAL TRAINING £6,927-£7,449

We design and supervise the construction of all types of buildings from new and rehabilitation houses and flats to Leisure Centres and Schools. This office is reorganised into 8 area multi-disciplinary teams and a Central Support Team under a Management Board consisting of Leaders of each of the teams.

The Council is committed to equal opportunities, accountability to the local community and the development in this Service of a system of collective responsibility and decision making leading to a system of co-operative management.

We are seeking to appoint 4 Part 1 students for 'year out' practical training placements, commencing July/August 1986. We are looking for talented, motivated individuals who are interested in working in the Public Sector in an office which has a commitment to good design and working with the community.

Working conditions include flexible working hours, maternity/paternity leave, training, help with removal expenses where appropriate.

Haringey is an equal opportunity employer and will consider all applications on merit irrespective of race, marital status, sex or any disability you may have. An application form please phone 01-340 8031 ext 906 or write to the Management Board, Building Design Service, Hornsey Town Hall, The Broadway, Crouch End, London N8 9JS.

Closing date 27th June 1986.

HARINGEY IS AN EQUAL OPPORTUNITY EMPLOYER

The Polytechnic of Central London SCIENTISTS/ENGINEERS/ ARCHITECTS

Four Research posts are available immediately in the Research in Building Group:

- Development of techniques to measure air movement in buildings, funded by the EEC.

- Data acquisition and evaluation of superglazed hi-tech houses in the Energy Park, Milton Keynes, funded by the EEC.

- Predicting the gains by redesigning lighting and heating in commercial buildings, using computer modelling (NAB).

- Data acquisition and evaluation in retrofit hybrid solar roof-space systems, in local authority housing at Newham, funded by EEC.

Research assistants will be encouraged to register for PhD/PhD and will join a thriving eight member research team.

Salaries between £6000 and £10000, according to qualifications.

Three of the posts would suit recent graduates.

Further details are available from the Personnel Office, PCL, 309 Regent St, London W1R 8AL. Closing date: 30 June 1986.

PCL IS AN EQUAL OPPORTUNITIES EMPLOYER

PLANNING DEPARTMENT ARCHITECT OR ARCHITECT PLANNER (Conservation and Listed Buildings) Salary £11,280-£12,168 p.a.

This is a new post created as a result of the abolition of the Greater Manchester Council and Oldham Councils increased commitments to all aspects of Conservation work.

Oldham has a number of Conservation areas ranging from the Town Centre to a number of small Pennine Villages in attractive open countryside on the edge of the Peak District National Park. The Department of the Environment is currently reviewing the listed buildings in the borough and it is expected that their numbers will be increased considerably.

The Council has already established budgets for the enhancement of the Town Centre Conservation Area and grants to listed buildings.

The post holder will primarily be responsible for reviewing progress in the existing Conservation Areas administering the listed building/conservation area budgets and advising land and property owners, especially on planning and listed building consent applications. It is also expected that he/she will give general design guidance to the Planning Department, on other key issues.

The successful applicant should have a keen interest in conservation, be able to take a practical approach to the problems of building presentation and have the ability to negotiate with developers, property owners, immunity groups and statutory bodies.

Applicants should possess a recognised qualification in Architecture.

Oldham is situated within easy reach of Manchester with its excellent road and rail links to all parts of the country and is bounded by the unspoilt beauty of the Pennine Chain.

For further information contact Alan Chorlton on 061-678 4102.

Application forms (9/2"x6 1/2" s.a.e. please) from the Borough Planning Officer, P.O. Box 55, Civic Centre, West Street, Oldham. Tel: 061-678 4174.

Closing date 20th June, 1986.

Job Sharing applications are welcome



CAMBRIDGESHIRE ARCHITECTURAL ASSISTANTS/ TECHNICIANS Salary up to £9581

We invite lively minded persons for two vacant posts in a multi-disciplined Design Office, whose aim is to provide the people of Cambridgeshire with a first class service on all property matters.

Duties will involve assisting in the design of specific projects and aptitude for computers will be an advantage.

Starting salary will be dependent upon age, qualifications and experience.

For application forms and job descriptions, write to the Director of Property, Shire Hall, Castle Hill, Cambridge CB3 0AP, or telephone David Ullay on Cambridge (0223) 317432.

Closing date for applications 23rd June, 1986.

EQUAL OPPORTUNITY EMPLOYER

LONDON BOROUGH OF ISLINGTON Architectural Department

Islington is continuing in its tradition of high quality community architecture with its Estate Action Programme.

The programme comprises the major improvement of unoccupied dwellings and their environment and is expected to continue until 1994.

SENIOR ARCHITECT OR SURVEYOR PO2 £13,098-£14,133 inc. pa Ref: AR 41

Required to join a group responsible for rehabilitation projects in this important programme, together with some non-housing projects. The person will be responsible to a Principal Architect for all aspects of job running from feasibility to final account.

Applicants must have a minimum of 3 years post RIBA or RICS qualification experience or 10 years direct experience - to include the running of projects from feasibility to final account.

The postholder will run at least one complex project or several smaller projects and head a small team of up to three assistants. The person may be required to assist with the training of staff directed to his/her projects, and should have the ability to supervise within the context of the Council's Equal opportunities Employment Policy.

The candidate should have the ability to produce design for all construction information, including reports, show responsibility for all aspects of job running from feasibility to final account, and be able to communicate clearly and effectively both verbally and in writing with other members of the design team, Contractors and tenants. Applicants should have a knowledge of building construction, specification writing, building contracts and the appropriate legislation.

In addition, applicants should be able to carry out general surveys, carry out feasibility design, and have clear and accurate draughting and design skills. They should also be able to demonstrate ability in contract and project management, and be prepared to attend occasional evening meetings.

Application forms are available from the Borough Architect, 222 Regent Street, London W1R 8AL. Tel: 01 354 7040. Closing date 20th June 1986.

Our jobs are open to all races, both sexes, lesbians and gay men and we have a positive attitude towards the employment of disabled people.



North East Thames Regional Health Authority

ASSISTANT REGIONAL ARCHITECT

£16,327-£19,588 pa (inc London Weighting)

Required to lead an in-house team on a major project and in addition to be responsible to the Regional Architect for specific duties related to the development of health care planning and organisation, including the development of Computer Aided Design.

Must be committed to inspiring and achieving the highest standards of design and integrated performance from all disciplines in the Design Team.

Reference number BD 417.

TECHNICAL ASSISTANT 1

£9,653-£11,184 pa (inc London Weighting)

Technically capable, committed to high standard of performance and emotionally suited to contributing to team working as well as being able to work as an individual.

Reference number BD 418.

The Regional Architect's Division consists of 26 architects and support staff designing and producing a variety of important buildings in a Region which includes the City of London and extends from the River Thames to the North Sea Coast and the Suffolk Borders.

Our work covers all aspects of health care planning and we place great value upon the creation of a sympathetic environment for patients and the staff who care for them.

During the past two years we have been increasing the use of Computer Aided Design and are now investing in a new mini-based system to further advance the performance of the Division and to integrate the functions of other disciplines within the recently expanded Estates Directorate. These appointments offer a unique opportunity to contribute to this development.

We work in modern offices close to Paddington Station and have the benefit of a good staff restaurant.

You are welcome to contact the Regional Architect, John de Vulder, on 01 282 8011 ext 2205 to discuss details of the appointments and to visit our office.

Application forms may be obtained from the Regional Architect, North East Thames Regional Health Authority, 40 Eastbourne Terrace, London W2 3QR. Please quote reference BD 417 or BD 418 as appropriate.

Closing date for applications 20th June, 1986.

SOUTH CUMBRIA HEALTH AUTHORITY DISTRICT BUILDING OFFICER U.W.O.S. - SALARY £12,938-£15,393

The Authority is seeking a highly motivated person to take responsibility for the co-ordination of building activities throughout the Authority.

Applicants must have a thorough knowledge of all statutory responsibilities, have the ability to interpret national and regional policies and have a proven track record in a responsible managerial position.

Candidates should hold a fully professional qualification and have a thorough appreciation of the works function within the Health Service of the public sector field of activity.

Application form and information package are available from the Director of Personnel and Management Service, Personnel Department, South Cumbria Health Authority, Priory Lea, Abbey Road, Barrow in Furness, Cumbria LA13 9JU. Tel: 0399 38090 ext: 480.

Closing date: 27th June 1986.

BOROUGH OF MACCLESFIELD Engineers Department GROUP ARCHITECT Salary: £15,111-£16,194

Applications are invited for this key post from Chartered Architects with considerable Local Authority experience.

The successful applicant will be responsible for the management of the Council's Architectural Group under the Chief Engineer. The main functions of the post are to provide an Architectural design service to the Council, together with the supervision of construction of new buildings, improvement works and responsibilities in relation to dangerous buildings.

The Group has a current workload of some £6m, part of which is being undertaken by consultants under the direction of the Group Architect.

Application forms can be obtained from the Personnel Section, 30-32 Cumberland Street, Macclesfield, Cheshire SK10 1DD. Closing date: 20th June 1986.

Conservation in Canterbury

Canterbury City Council has a strong commitment to conservation and quality of design and is expanding its conservation team to capitalize on a proven record of achievement and to meet the increased pressures on both the urban and rural environment. Canterbury itself is of outstanding historic interest, containing 1300 listed buildings, and is set in attractive rural surroundings, a large part of which is within the South Downs area of outstanding natural beauty. In all the District has over 4000 historic buildings and 35 Conservation Areas, including many attractive villages and the seaside towns of Whitstable and Herne Bay.

The Canterbury Town Scheme generates over £1/2 million worth of restoration work per annum. The City is designated under the Archaeological Areas Act and there is a close working relationship with the Canterbury Archaeological Trust. There are several existing new projects under way, including major conservation and environmental enhancement schemes, particularly in connection with the preparation of the Herne Bay and Whitstable Local Plan.

The following key posts in the Urban Conservation Team are available and the City Technical Director is looking for high calibre staff who are self-motivated, good communicators and well versed in urban conservation and design.

Principal Conservation Officer PO 34-37 Salary £11 604-£12 613 p.a.

To be responsible for supervising and co-ordinating the Urban Conservation Team of five specialist staff engaged in all aspects of urban conservation, with particular responsibility for major conservation projects. The postholder is responsible for ensuring that conservation and design advice is given in good time, for design and policy guidance and policy input into local plans. An essential user Car Allowance is payable. The Council has approved and will be implementing contract car hire on a 66/35 basis in the near future.

Closing date: 20th June 1986 Interview date: 3rd July 1986

Conservation Officer Scale 6/SO1 Salary £8997-£10 638 p.a.

To assist in, and provide conservation and design advice on, historic buildings, control of development in conservation areas, the preparation of enhancement and conservation projects and advice schemes, and for policy input into local plans, with particular responsibility for the coastal towns and rural areas. A Casual User Car Allowance is payable.

Closing date: 20th June 1986 Interview date: 4th July 1986

The person appointed to these posts will join an Authority that can offer modern office accommodation, flexible working hours, staff canteen, social club and car loans to all staff on Scale 3 and above. Depending upon circumstances up to £4,000 disturbance allowance plus actual cost of moving and bridging loan facilities. Consideration will be given to temporary housing accommodation.

Informal enquiries are welcomed and should be made to Mr J A Chater, Assistant Chief Planner, Ext. 4866.

Application form and job description may be obtained from the Chief Personnel Officer, Council Offices, Military Road, Canterbury, Kent CT1 1YW

Second design guide out

THE second guide in the series of Institute of Housing/RIBA design briefs has been published, dealing with rehabilitation.

This follows a similar publication in January for new-build projects, and is aimed at helping local authorities and other clients to commission the best design criteria.

The series is intended to bridge the gap left by the withdrawal of Parker-Morris standards. Further publications later this year will look at designing sheltered housing and building for the disabled, and also giving a guide to community group clients.

Details: Sandy Ramsay, Institute of Housing, 01-245 9933.

Slimline streamline

CHANGES proposed to the Use Classes Order designed to streamline the planning system have been watered down.

Employment minister Lord Young last week announced the Government has dropped the idea of allowing up to five people to work in residential premises without needing planning permission for conversion to business use.

He did not mention the other proposed modifications which include two uses being permitted for business premises and a simplified planning application form. The Use Class changes should be on the statute books later this year.

Working cities

"MAKING our cities work", a conference on community involvement in urban regeneration, is being organised by the Association of Community Technical Aid Centres for June 20 and 21 at Manchester Town Hall. Details: Christine Bailey, 051-708 7607.

MoD attacked for neglect of historic naval yards

THE Ministry of Defence is under fire for its failure to care for "some of the finest waterfront architecture in the country", the Grade I Royal William victualling yards at Plymouth.

Torpedoes and naval uniforms are among the items stored in the decaying 1830 buildings, which the MoD has

BR could be up junction over station refurb plans

BRITISH Rail's special advisor on the disabled has demanded an explanation from BR chiefs over why a £1 million improvement scheme to Britain's busiest station includes no provisions for disabled people.

Work has already started on the Clapham Junction refurbishment and is due to finish at the end of this year. BR confirmed it was probably too late to alter the scheme.

Plans drawn up by the Holder & Mathias Partnership and BR's

By Amanda Ballilleu

regional architect, William James, include a new staff canteen, new ticket centres and catering facilities and a general smartening up of the station.

But there are no facilities for the disabled and wheelchair-bound members of the public will still have to go down stairs to get to the 16 platforms.

John Dobbins, of the Access Committee for England, said: "I'm surprised and aghast that BR has not included some disabled provision at Clapham Junction, given the fact that they are committed to improving disabled facilities in stations."

BR said: "Our policy is to include disabled facilities wherever possible."

Facilities would normally include lifts, ramps, dropped kerbs and toilet facilities for use by wheelchair users.

But BR is claiming that the

high cost of installing these facilities at Clapham is "prohibitive", with just one lift to serve two platforms costing up to £70,000.

A BR spokesman told BD: "Clapham Junction is not suitable for wheelchair access."

He advised the wheelchair bound to use alternative stations such as Victoria, Waterloo, Wimbledon or East Croydon.



Restoration irks Georgians

Restoration work carried out on Etruria Hall, the centrepiece of the Stoke Garden Festival, is so bad it may have been better not done, claims the Georgian Group.

The conservation lobby has written to Stoke city architect John Cornell saying shortage of funds is no excuse for "the insensitivity" of the work.

Group secretary Roger White said: "We are left with what appears to be no more than a large and pretentious neo-Georgian suburban villa, replete with the architectural solecisms of off-the-peg joinery associated with that genre."

"The windows appear to be made of upvc, and are top opening casements of plate glass rather than proper double-hung sashes with wooden frames and glazing bars. The roof has been covered with gaudily interlocking grey concrete tiles, and the surroundings landscaped in a largely inappropriate manner."

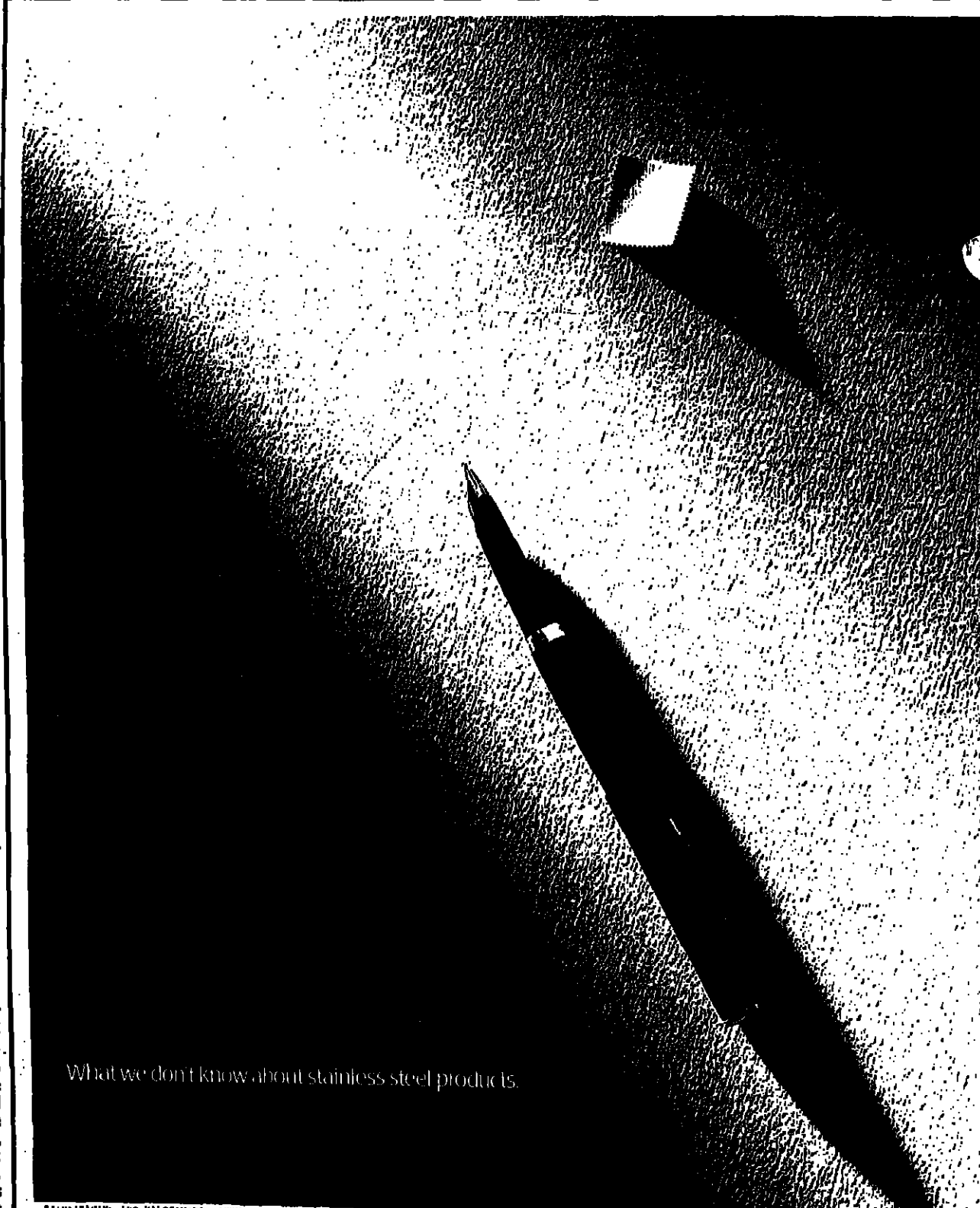
Leisure scheme link-up

THREE groups of architects involved in a £35 million sports and leisure centre planned for Wakefield's green belt.

Geoffrey Twyman, WF Johnson & Partners and the Job Brunton Partnership have been commissioned by developer Presscord to design the Pugsley recreation centre, to a concept design by Roger Dean.

Main features planned for the complex include a cycling velodrome, pools complex, a rink, conference and exhibition centre, some residential accommodation and a 200-b hotel, set in 140ha of parkland with a 32 ha lake.

The scheme has just been lodged for outline planning permission and will probably be referred to the DoE because development would be a radical departure from Wakefield's existing structure plan.



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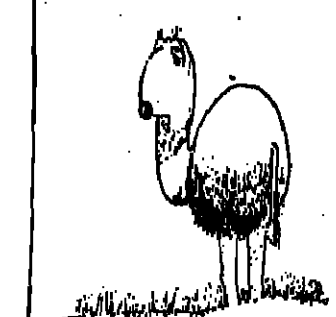
That means everything from sanitary ware to swimming pool equipment (including the kitchen sink). And, because our technical back-up and specialist design facilities are so advanced, we can even produce equipment to individual specifications. From tubular or sheet stainless steel.

When you consider that we have over 200 years experience of metal-working, it is not surprising that we've amassed so much knowledge and expertise. And our new Product Information Guide demonstrates this to the full. Making it the only reference book of its kind that you'll ever need.

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...signing off...



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